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ABSTRACT

Beginning with a look at contemporary American materials (both literary and non-literary), this 11th-grade curriculum guide proceeds with a chronological, thematic approach to American literature, focusing on such units as "The First Frontier--Establishment of the American Dream," "The American Dream on Trial," "The Dream and Reality," and "Toward New Freedoms." Each unit, integrating oral and written composition and the study of language with its literary content, suggests scope and time allotments; objectives; ways of adapting materials to various class levels; detailed activities--long range, initiatory, developmental, and synthesizing; and related films. Also providedare a resource guide for teachers and above average students, a listing of highly recommended American films, film rental sources, and two special film units--one for "An Occurrence at Owl Creek Bridge," and the other for "The Grapes of Wrath." (MF)

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BALTIMORE COUNTY PUBLIC SCHOOLS

A RESOURCE BULLETIN FOR TEACHERS OF ENGLISH

GRADE ELEVEN

Workshop Committee

1968, 1969: Jeannette Kuhlman, Chairman

Joy C. Kyne

1968: Eleanor Carson

Joseph C. Terry

Prepared under the direction of

Jean C. Sisk, Coordinator, Office of English

Mary C. Rogers, Supervisor of English

George L. Bennett, Supervisor of English

Jerome Davis, Assistant Superintendent in Instruction

Benjamin P. Ebersole, Director of Curriculum and Instructional Services

Mary Ellen Saterlie, Coordinator, Office of Curriculum Development

Katherine Klier, Consultant, Office of Curriculum Development

William S. Sartorius, Superintendent
Towson, Maryland 21204
1970

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FOREWORD

Focusing on the literature of the United States throughout the entire English 11 course, as is the practice in the Baltimore County schools, offers manifold challenges. Teachers of English 11 have been asking such questions as these: How can we give students a sense of chronology and the exciting development and change in American thinking and literary art and still eschew the traditional "survey" course? How can we emphasize literature of particular relevance to the concerns of youth and of contemporary society at large and at the same time foster an appreciation of those significant areas of the American literary heritage that reflect attitudes and modes of life of a past era? How can we use American literature to give students the perspective they so urgently need to view our nation's successes and failures in pursuing the "American dream"? How can we arouse interest in the role of the artist in the various media of communication -- the poet, the story-teller, the filmmaker, the playwright, the essayist, the journalist, the cartoonist, the recording artist, the interpreter of other men's words? How can we, in our day-to-day and week-to-week instruction, integrate the improvement of composition and language skills with the study of American literature in a way that will have relevance to our students' needs and creative and vocational bents?

The teachers and supervisors working in the summer curriculum workshops of 1968 and 1969 have designed a new course for eleventh grade English which should help teachers meet these challenges. Although certain approaches recommended in the earlier course of study and found successful have been retained -- such as beginning the year with a look at contemporary literature and maintaining a loose chronology in subsequent units -- the plan of organization of the revised course is essentially a new one. The initial unit examines some of the major concerns of modern America as currently reflected in the mass media and in certain short works of literature. These are further explored in the following units which combine a historical and a thematic approach in a study of the way American literature has expressed the ideal in the search for man's freedoms and has reacted to man's imperfect realization of this ideal. The units provide for composition and language instruction related directly or indirectly to the literature content of the units.

A number of the recommended procedures and activities are based on innovative ideas; however, further modification and refinement of this course will undoubtedly be desirable. Therefore, this guide should be regarded as tentative, and teachers are urged to be alert to revisions that can be made in the near future.

The Board of Education and the Superintendent extend their appreciation to the members of the curriculum committee who worked with concentration and dedication to produce this guide during their workshops.

William S. Sartorius
Superintendent of Schools

Towson, Maryland
January 1970

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INTRODUCTION TO THE COURSE

Background of the Present Course

This curriculum guide is the third eleventh grade course of study written during the past twenty years. It is not, in any sense, a "revision" of either preceding program, however. The 1949 course was organized by themes; the 1953 course stressed the regionalism of American literature. The present course uses American literature as its base, but attempts something much more ambitious than either of its predecessors; that is, the combination of a chronological with a thematic approach to the literature and, in addition, the complete integration of oral and written composition and the study of language with the rest of the program.

The chronological approach to the teaching of American literature has been avoided in the past decade or two, and rightly so. At a time when we are all trying to enlist the interests of teenagers, to help them to cultivate the enjoyment of reading and viewing as life-long habits, it seems patently apparent that beginning a year's study of American literature with the dryest, most difficult, and often most irrelevant materials -- merely because the diaries, essays, and letters that occur in our seventeenth century literature happen to come first, historically speaking -- is asking for defeat before we begin. And yet, we realize that there is literally no other course in the secondary school English program that provides the opportunity for a pupil to view an entire corpus of literature, to understand what contemporary authors owe to the past, to trace the prevalence of certain ideas and concerns that occur over and over in our literature.

The present course begins with a unit of contemporary materials, many if not most of them "non-literary." In this unit the central themes of American literature are established. The other five units then develop the themes chronologically, relating contemporary materials where obvious connections between authors or subject matter exist. It is hoped that the combination of traditional and contemporary literature in each unit, the use of media related to literature but not "verbal" completely, and the wealth of supplementary activities and materials for classes of different interests and abilities will help make this present course truly valuable for both pupils and teachers.

Overview of the Program

Before beginning to teach any course for the first time, the teacher should know the general outlines of the entire course, should make up his mind as to the major objectives for his various classes, should have made some tentative decisions about the long works -- the novels and plays especially -- that he will suggest for each class or group within a class. It is impossible to make daily plans with any kind of coherent increment of progress without considering the long-range plan for an entire unit; it is just as difficult to project unit plans without an acquaintance with a whole course. There are also practical matters that make each eleventh grade teacher's survey of the year's work necessary -- matters having to do with the chairman's plans to have supplemental sets of materials shared among a number of teachers, matters of deciding with other teachers as to the most convenient time to request or to secure films,

filmstrips, recordings and other aids so frequently mentioned throughout the units of this course and so integrally related to the literature.

Units were written to be taught in sequence as they appear in the course of study. The time allotments are, however, very flexible. Adaptations for slower and faster-moving groups are included in the units, which helps to explain their length, in part at least. However, the bulkiness of the bulletin reflects not only the inclusion of differentiated suggestions but also the attempt on the part of the committee to give teachers as much assistance as possible in the form of guide questions for reading and discussion, detailed procedures for teaching key composition assignments, and specific statements of ways to relate the teaching of language to the total program.

The briefly outlined charts that follow should give some idea of the objectives and major types of content and related composition-language learnings featured in each unit.

OVERVIEW OF GRADE ELEVEN COURSE

	LITERATURE		COMPOSITION	LANGUAGE
	OBJECTIVES	MAJOR AUTHORS		
UNIT I	To develop these generalizations: 1. The traditional "fine arts" and the media of mass communication are both concerned with various aspects of the human experience. Although the message of all media may be the same, the nature of the structure of each imposes a different form and code on the meaning. Consequently, the responsibilities of both communicator and interpreter must be considered. In communicating, all media present definitions of the "good life" and suggest periodic re-evaluations of our values.		To review all the basic types of writing covered in earlier grades	To introduce the first strand in the language study, the principles of communication. 1. To show the varying roles of communicator and interpreter. 2. To reinforce the principles of general semantics in the communication process.
	2. Literature, though less obtrusively than the mass media, may more permanently record the American's attempts to attain fulfillment of his dream	Contemporary novelists and playwrights such as Ring Lardner, Arthur Miller		
UNIT II	To develop these generalizations: 1. The Americans of the first frontier attempted to wrest physical necessities and comforts from the wilderness.	Jonathan Edwards William Byrd William Bradford	1. To develop the purpose, organization, and effectiveness of explanation and persuasion.	To introduce the second strand in the language study, the development of American English: 1. To show the origins of American English

OVERVIEW OF GRADE ELEVEN COURSE

	LITERATURE OBJECTIVES	LITERATURE MAJOR AUTHORS	COMPOSITION	LANGUAGE
UNIT II Cont.	2. Revealed in much of the literature was the pioneer American's goal of freedom from restrictions imposed by society 3. The early nineteenth-century artist and thinker translated the American's search for freedom into a focus on individuality 4. With the goals of comfort and freedom, the American included a search for beauty to define the good life	Ralph Waldo Emerson Henry David Thoreau Nathaniel Hawthorne Edgar Allan Poe	2. To provide opportunities for students to practice all basic forms of organization	2. To show the patterns of early settlement history 3. To illustrate the effect of word borrowing on a language which glorifies the commonplace 4. To contrast the difference between British and American English
UNIT III	To develop these generalizations: 1. The writer's interpretation of the Civil War reveals it as a test of both dreams of freedom and security. 2. Both during and after the war, literature reflects the difficulties of adjusting to the realities of the loss of individualism, the horrors of war, the economic and social upheavals, and the lack of assimilation of the Negro into either culture 3. Experimentation with less traditional literary forms began after the war.	Katherine A. Porter Eugene O'Neill Stephen Crane Stephen V. Benet William Faulkner Tennessee Williams Ellen Glasgow Lillian Hellman Herman Melville Nathaniel Hawthorne George Washington Cable Sidney Lanier Walt Whitman	1. To develop extensions of the basic skills such as extended definitions and more elaborate descriptions 2. To apply these extensions to a variety of activities on imaginative writing	1. To continue the study of American English by examining the contributions of the lower classes to the development of our language. 2. To understand the writers' difficulties of translating oral folk traditions and dialectal speech patterns into written versions.

OVERVIEW OF GRADE ELEVEN COURSE

	LITERATURE		COMPOSITION	LANGUAGE
	OBJECTIVES	MAJOR AUTHORS		
UNIT IV	To develop these generalizations: 1. The spirit of the West originally infused the country with an optimistic resurgence of faith in the possibilities of individual freedom and happiness through economic security 2. The characteristics of the early Westerner -- his cocky optimism, his self-reliance, his ingenuity, his raw courage and his humor -- were often so exaggerated that the Westerner emerged as a stereo type in a mythical region 3. Gradually the optimistic faith changed to deepening disillusionment with the realities of life on the frontier; the hardships, the lawlessness, the injustice, and the corruption of nature.	Francis Parkman Bret Harte Mark Twain Mark Twain Jack London	To continue the emphasis on the skills in the communication process by having students translate the message of one type of literature into another form	To continue the study of American English by examining these aspects: 1. The definition of dialect 2. The division of America into dialect regions 3. The characteristics of each dialect region 4. The influence of the westward movement on the changing boundaries and speech pattern of dialect region
UNIT V	To develop these generalizations: 1. After the conflicts with man and nature in the South and the West, the individual American recognized his helplessness against an often hostile environment	Hamlin Garland Jesse Stuart Jack London	1. To combine the basic skills in the development of extended comparison	To introduce the third strand in the language study, the role of industrialization on changing American speech

OVERVIEW OF GRADE ELEVEN COURSE

	LITERATURE		COMPOSITION	LANGUAGE
	OBJECTIVES	MAJOR AUTHORS		
UNIT V Cont.	2. After re-evaluating his original interpretation of the good life which emphasized the conventional securities, the American writer in the rural area stressed a monotonous existence of insensitivity, conformity, and disillusionment with the value of material gain 3. The rapid industrialization of twentieth century America, with the resultant change from a rural to an urban society, produced the dichotomy of attitudes expressed in literature: an optimistic dream of comfort and security as opposed to a pessimistic reality of inequitable power, harsh working conditions, a poor standard of living, and the frustration of the majority of the people	Vachel Lindsay Thornton Wilder Edgar Lee Masters E. A. Robinson Edith Wharton Sherwood Anderson Willa Cather Sinclair Lewis William Faulkner Stephen Crane Elinor Wylie Carl Sandburg Frank Norris John Steinbeck	2. To encourage the writing of original poetry 3. To examine the objectivity and subjectivity of writing done for different purposes	
UNIT VI	To develop these generalizations: 1. Pessimism, engendered by provincialism, industrialization, urbanization, and reinforced by World War I and the Twenties resulted in a divergence of reactions: an emotional escape to a world of illusion made possible by economic prosperity, and a physical escape to a world of disillusionment made imperative by	F. Scott Fitzgerald Ernest Hemingway James Thurber Herman Melville	To synthesize all composition skills in the focus on two concerns for academic study: 1. To show the development of analysis through analysis of character, analysis of style,	To continue the third strand in language study by focusing on the current problems and changing attitudes toward various levels of contemporary language:

OVERVIEW OF GRADE ELEVEN COURSE

	LITERATURE		COMPOSITION	LANGUAGE
	OBJECTIVES	MAJOR AUTHORS		
UNIT VI Cont.	the emphasis on materialistic values in America. 2. Writers began to experiment with new forms to communicate their new questions and concerns. 3. As twentieth century Americans were forced to expand their quest for a good life beyond national boundaries, literature reflected two negative results: the devastating effects of war and the materialistic values of an affluent society. 4. Concerned with the emphasis on technology, writers both criticized dehumanization of the individual and predicted imaginative worlds of the future dominated by the machine. 5. Bombarded by conflicting values, Americans today must define the good life individually and collectively.	Edna St. Vincent Millay T. S. Eliot Ezra Pound Amy Lowell Emily Dickinson William Carlos Williams E. E. Cummings Richard Wilbur Robert Frost	critical analysis of the whole work, and comparative analysis. 2. To study style through the imitation or revision of various examples.	1. To have students translate archaic terms into our modern vocabulary 2. To have students revise dialogue to represent different levels of language 3. To examine the uses of pejorative and euphemistic terms 4. To experiment with the vocabulary, inflections, and syntax of the emerging American language

UNIT ONE

AMERICA NOW

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

This first unit is an extended initiation to the entire program in literature for the year. Because the emphasis throughout the course is on the role that literature and related media have played in reflecting and commenting upon American culture, the initial unit capitalizes students' interest in the contemporary by asking them to examine the kinds of values and concepts of the "good life" as they are implied on television, radio, film, in popular music, and in examples of short contemporary literary works by well-known American writers. In this way, the basic relation of literature and other expressive arts to the culture of which it is a part is established as the main approach to the rest of the course. Because of their availability and appeal to all high school students, the mass media of communication serve as the source of ideas expressed in literature which are explored in detail in succeeding units. Extensive discussion of recordings, newspapers, magazines, and visual-verbal media add the sense of immediacy that should pervade this short introductory unit.

B. Language

The language activities of Unit I are designed to enable the student to understand the complicated process of communication by placing him in the varying roles of communicator and interpreter. Particular emphasis is placed on the part the principles of general semantics play in communication.

C. Composition

The composition activities in Unit I should be focused on a review of all the basic types of writing covered in earlier grades.

II. UNIT OBJECTIVES

A. To develop these generalizations:

1. The traditional "fine arts" and the media of mass communication are both concerned with various aspects of the human experience. Although the message of all media may be the same, the nature of the structure of each imposes a different form and code on the meaning. Consequently, the responsibilities of both communicator and interpreter must be considered. In communicating, all media present definitions of the "good life" and suggest periodic re-evaluations of our values.

2. Literature, though less obtrusively than the mass media, may more permanently record the American's attempts to attain fulfillment of his dream.

B. To help students explore all or some of these:

1. communication
2. contemporary music
   a. electronic
   b. popular
3. advertising and commercials
4. comic strips and cartoons
5. art, sculpture, and architecture
6. newspapers
7. magazines
8. drama

C. To introduce the relationship of major writers to the key concepts of this unit

1. Ring Lardner
2. Arthur Miller

Note: Activities for students superior in verbal ability are designated (AA); those for students with less verbal facility are marked (BA).

Recommended Time Allotment: 3-4 weeks

III. LONG-RANGE ACTIVITIES

Because this first unit is one of extension and comprehensiveness rather than of intension or analysis, the long-range activities may be employed as "continuing" projects. The selection includes activities designed for both individuals and variable-sized groups. Hopefully, they are flexible enough for the teacher to adapt to any classroom situation.

"Continuing" long-range projects or activities extend beyond the concerns of this unit and require considerable time for comprehensive planning and adequate execution. They should be assigned to be completed at a particular time during the school year or in June. Many of them could serve as excellent synthesizing activities for Unit Six.

A. Suggest a long-range analysis of the content of American television. A group of 4-6 students might systematically survey the content and impact of television programming. Then they could present their data and conclusions in a panel report at the end of the unit or later in the year. The group might specialize in one aspect of television; e.g., violence, love censorship, or stereotypes.

B. Another group should survey contemporary American newspaper comic strips or magazine cartoons, carefully collecting and categorizing their subject matter. They might speculate on the implications of comic strips and cartoons for American society. The newer comic strips employ techniques of fiction which can elicit discussion about

relationships between content and form. Individual students may want to deal exclusively with one strip; e.g., "Peanuts," "Pogo," "Dick Tracy," "Wizard of Id." A short history of comic strips might be interesting to the class.

C. More ambitious students might collect and analyze current comic books. Even the most unsophisticated students will not miss the point of the vast majority of today's comic books. The students will want to form and express their own opinions about the values and dangers of these easily-accessible magazines. The recent research in this field could be tapped for expert opinion.

D. Beacuse advertising is so important in America, student committees might explore three major forms -- television, radio, and magazine advertisements. Once again statistical analysis of the relation between total air time or publication pages and amount of advertising is interesting -- but not as interesting as the nature of the ads and commercials themselves. Since the mass market fills the needs of the American people, it is most enlightening to survey the condition of the world's most technologically advanced civilization in terms of what it thinks it needs to sustain itself.

Many other avenues of exploration are open: How does advertising make its appeal as propaganda? What are the "hidden persuaders" which the Madison Avenue ad men feel will attract customers? What is the attitude toward love and sex? How are the most clever and oblique techniques of teaching or brain-washing used? This survey need not, however, be all negative. Why is it that often the commercials are better than the programs on television and radio? Above-average classes might be able to reach some conclusions about the relationship between formal limitations of a one-minute commercial and the efficacy of its "message." Radio commercials and the sound-track of television ads can be recorded for study. Magazines designed for specific special interest groups (e.g., sportsmen, housewives) can be used to discover desires of those groups through the magazines' ads. Collections of magazine advertisements are readily available from home sources. Under no circumstances are students to mutilate library magazines.

E. An enthusiastic art student might use slides, filmstrips, or books to survey the development of American art. The presentation need not be limited to painting, but should explore modern "happenings," "multi-sensory" forms, sculpture, and electronic (computer) art. Check the school or public library for filmstrips and slides of art. Whenever possible in the presentation, relate the schools of art to corresponding developments in literature.

F. An interested music student might survey the development of American music and attempt to relate it to the changes in literature as well as extend this study to a prediction of what music will be like in the future. Consider the Time-Life series of records as a source.

G. Students may explore the development of the American character as reflected in the lyrics of popular music of various times. A collection of contemporary lyrics should be compared and contrasted with those of songs from many different periods in

our national history. The students might make social and/or psychological generalizations about the American character solely from the lyrics.

H. Another possibility for long-range study is the development of the film as an art form. Students should concentrate on filming techniques more than on content of the movie. For the final presentation, students may use many "classics" available from local libraries.

I. As a long-range project the class might undertake the production of a short film which would reflect the course's objectives by focusing on an individual whose activities reveal the state of contemporary society. The accessibility of 8-mm equipment and low cost of film stock make such a project feasible for students who are highly motivated in this direction. If motion picture production seems difficult, suggest the production of a sound-slide presentation. Students can with ease plan, photograph, and record a story using 35-mm cameras and standard tape recorders.

J. Students may elect to investigate the development of the types of magazines in America --their origins, their variations, their basic appeals. Some students may want to concentrate their research on the comparative development of just a few magazines, especially the reactions to changing American society.

K. As a culmination to the study of a novel, have students write a three-to-five minute movie or television trailer. Students in groups of four or five choose two or three scenes that best convey the special character of the book-mood, characterization, action, whatever. After they have chosen the scenes they should write the kind of introductory material that would induce a movie-goer to part with $2.00, then include continuity to tie the chosen scenes together. In addition, they will add bits of dialogue in the style of the author if this proves necessary. Groups will present their work; the best trailer will be chosen or a good trailer will be improved by the class. Then the class become directors, cameramen, sound men, prop men, costumers, actors, etc. First the trailer is taped, with appropriate musical background; then about twenty-five feet of 8-mm film is shot. If a movie camera is not available, make up about eight 35-mm slides to go with the tape; use the tape alone as a radio commercial, or present the trailer in rehearsal in class without shooting it.

L. Some students may be interested in presenting a definition of "America Now" through a combination of forms, both fine arts and the mass media. The visual part may include headlines, magazine pictures, slides, and photographs accompanied by a tape of music, sound effects, excerpts read from literature, voices from television or radio, and even narrative comments made by the students. One suggestion for the presentation is to paste the visual examples on a long strip of paper, which students will then roll up and pull through an opaque projector, giving the appearance of a movie.

M. A variation of activity "L" could be a definition of America considered from the point of view of a member of a minority group. The teacher should give some constructive suggestions for literary sources.

N. To gain a different point of view about America, a few students may examine their country from the point of view of foreigners who have written about it. Consider early writers like de Toqueville, de Crevecoeur as well as those commenting today such as Servan-Schreiber and various people reporting in the magazine Atlas. It may be interesting to contrast their comments with Americans writing about their country at the same time.

O. (AA) A year-long reading project should involve the in-depth study of one well-known American poet, novelist, or dramatist. Above-average students should be encouraged to work with a writer of significant literary stature. Below-average students should make their choice on the basis of interest and readability. Choosing from a list of suitable American writers, the student would read several of his major works and prepare himself for some kind of culminating project due at the end of the year. Designed for above-average students, this project would require periodic, individual attention from the teacher throughout the year.

P. A variation of activity "O" is to select and read works dealing with a specific theme (e.g., war, love, morality, evil) which would encourage the student to examine the works of at least two writers written in at least two genres.

Q. Another variation is to read works by many authors from the same period of American literature (e.g., the Sixties, the Twenties, the Civil War, the West, the Gilded Age). One major goal of this approach would be to evoke a specific period of national culture through the literature of the time only.

R. A third variation involves studying a specific "type" or "school" of literature -- the Romantics, science-fiction, gothic horror stories, Beat poetry, and varieties of American realism.

IV. INITIATORY ACTIVITIES

The goal of the first week of the school year is to determine the concerns of modern Americans. Since mass media both feed and feed upon the needs of our society, they are fertile ground for exploration and discovery.

This mass media approach should prove to be blessedly self-motivating. Most students return to school after several months of almost constant exposure to music, movies, magazines, and television. They will be full of information, opinions, and ready-made expertise in these areas. Since the students will be on their own secure familiar ground, the probability is high that the English 11 year will begin with much enthusiasm and interest. The teacher's major function will be to guide the students toward a realization of the unit's primary objectives.

A. On opening day inundate your classes with the contemporary world. Provide a panorama of what's going on right now in America.

1. Have on the desks an ample variety of newspapers and magazines.

2. Create bulletin board displays of current advertisements, of today's newspaper headlines, of comic strips and cartoons.

3. Tune in a television set, but significantly lower or eliminate the sound (bring in a portable).

4. Project simultaneously a non-English-oriented film, but again modulate the sound level.

5. Show simultaneously slides and/or filmstrips relating to the American scene.

B. Permeating the air we breathe is the most accessible of all the media -- radio. Students listen to radio to hear music. Music is a mirror for society. The themes and forms of our popular music reflect the state of American civilization; they summarize our origins and prophesy our destiny. The first day of school usually features shortened periods. These provide an excellent opportunity for the teacher to (1) demonstrate that he is "tuned in" to, if perhaps not "tuned on" by the contemporary youth scene, (2) indicate that communication and not "ENGLISH" is the central issue in English class, and (3) establish what's on America's mind.

Have available a radio which will perform adequately within the school's metal superstructure. Tune in one of the three popular music stations in Baltimore: WCAO-AM (600 KC), WEBB-AM (1360 KC), or WWIN (1400 KC). Try to use a station that programs the full program of "Top 40."

On this first day, use as subject matter whatever comes out of the "live" speaker: songs, commercials, and newscasts. Cue the class to listen for the "message" and begin to make a list on the board of the subjects of the selections.

In addition to the list of "messages" on the board, encourage and entertain some observations about the type of music; e.g., folk, rock and roll, psychedelic, or soul. Note the increasing societal awareness and complexity of modern popular music. Near the end of the period, summarize your initial, almost random, findings.

V. DEVELOPMENTAL ACTIVITIES

The Communication Process

All of the media, mass communication as well as fine arts, are concerned with various aspects of the human experience. Although the message of all may be the same, the nature of the structure of each imposes a different form and code on the message. Consequently, the responsibilities of both communicator and interpreter must be considered. All of these messages present definitions of the "good life" and suggest periodic re-evaluations.

A. To illustrate the communication process, choose a variety of media which present the same message; e.g. a popular song, a poem, a newspaper article, a television program, a photograph, a painting, a series of sounds.

1. Ask the following questions:

a. What is the meaning of each? (Although the wording of the answers may be different, the items in the list will be similar enough so that students will see the relationship of the message.)

b. What makes the expression of each one different? (The obvious answer is form; that is, whether it is literature, music, or art, etc. The more subtle variation is in code; that is, words and sentences; notes and intervals; or line, shape, and color; etc.

c. Which form has more impact? (The answers, hopefully, will be varied.)

d. What determines the impact of a form on an individual? (Past experience, knowledge, and environment determine response to a particular form; consider "classical" music, modern art, experimental theatre, electronic music.)

2. Show a transparency of the communication diagram. Ask students the following questions.

a. What kinds of breakdown in communication may occur between the communicator's idea and the sending of the message? (Improper organization, misspelled words, awkward or incomplete sentences in writing; lack of originality, faulty composition, poor voices in music; imbalanced structure, poor color choice in art.)

b. What kind of breakdown in communication may occur between the interpreter's awareness of the message and his comprehension of it? (Poor comprehension skills, weak vocabulary in reading; tone deafness, faulty record player, lack of understanding in music; untrained eye, color blindness in art.)

c. What things besides skills and abilities do both communicator and interpreter bring to the communication process? (environment, prejudices, emotional background)

d. Why is the message drawn in the transparency as only a slight overlapping of communicator's idea and interpreter's idea? (Communication with even the most skilled people is only approximate. The idea that the interpreter gets is rarely more than a suggestion of the idea the communicator intends.)

e. Surrounded as you are by myriad forms of communication, what responsibilities do these ideas imply for you as both communicator and interpreter? (Control of environment and emotion, development of many skills - list them.)

3. To develop further ideas about communication, have some students (AA) read and report on The Medium Is the Massage by Marshall McLuhan and Quentin Fiore. The report may be a literary approach or more in keeping with the message of the book, a media presentation. The main purpose of the presentation should be to broaden the concept of communication through writing to communication through experiencing a variety of extensions -- extensions of eye (art), ear (music), skin (tactile experiences like sculpture), nervous system (BA) (computers), and so forth. Since some students are not verbally oriented, the teacher may devise some activity or discussion to determine their central means of communication. The outcome might be a basis for the kinds of skill development exercises to concentrate on throughout the year.

4. For a further study of communication, teachers should refer to the six problems in Chapter 1 of Language and Reality, Neil Postman. The author begins by having students define "communication," compare definitions and then apply the definitions with questions like "Could a building 'communicate' with a man?" "Does one have to be conscious of what he is doing to 'communicate'?" "Could a man 'communicate' with himself?" Postman concludes by having students formulate a more detailed definition of the concept of communication.

B. Although many examples of popular music are trite, students should see that some popular music

- is becoming increasingly complex as it employs a greater variety of instrumentation, special electronic augmentation, and classical motifs

- has an urgent and honest "message" oriented more and more toward society's problems and less toward the "cliché" crises of idealized adolescent love

- makes abundantly clear the relationship between the content and the form of music

- reflects the state of our American society which produces different kinds of music catering to different people

- is an art form which deals with the universal concerns of man but which finds the terms for its appeal in the circumstances of specific individuals and in the rhythms of life.

1. Begin the study of contemporary music by playing examples of the most up-to-date "wordless" music (currently, electronic). Interested students who have other samples of the type or those who know something about it will be able to contribute to the discussion of the new sound. The discussion should focus on the "message" (and the increasing difficulty in identifying it), and the techniques used to convey the message.

2. Most young people are aware of the differences between "white" and "black" music but not with the complexity and at times the blending of both to produce today's popular music. To acquaint them with the historical development leading to these differences, choose from the following activities:

   a. Contrast some of the words from "white" songs of a few decades ago, with those of the "black" songs of the same period:

      "White" popular songs:

      "You were meant for me, I was meant for you...
      I confess, the angels must have sent you,
      And they meant you just for me."

      "You'll find a fireplace, a smiling face, a cozy room,
      A little nest that's nestled where the roses bloom..."

"I'm going to buy a paper doll that I can call my own,
A doll that other fellows cannot steal...
I'd rather have a paper doll to call my own
Than a fickle-minded real live girl."

"Black" popular songs:

"Your sittin' down wonderin' what it's all about,
If you ain't got no money, they will put you out,
Why don't you do right, like some other men do?
Get out of here, and get me some money, too?"

"Well, I drink to keep from worrying
and I laugh to keep from crying
(twice)
I keep a smile on my face so the public
won't know my mind.
Some people think I am happy but they
sho' don't know my mind, (twice)
They see this smile on my face, but
my heart is bleeding all the time."

What types of worlds do the two portray? Which group expressed life more realistically in its music? Have the class consider the reasons for this difference.

b. To arrive at a definition of "soul" to be applied to the term "soul music," use the poem "Soul" (K) by D. L. Graham. Lead the class to consider that music has provided an emotional outlet for the black man, first in the rural South and then in the urban North. Where could the black man turn for emotional comfort? (the church and others of his own people) If possible, play a song illustrating country blues and one illustrating city blues to show the characteristics of throbbing rhythm and emphasis on love.

c. Contrast the different attitudes of pessimism and optimism in black music today, such as James Brown's "Say it Loud - I'm Black and I'm Proud" with his later more inspirational recording "America is My Home."

d. To show the roots of American music today, play records or have students report on the influence of country blues, city blues, gospel, jazz, country, cajun, and folk music. Interested students may want to investigate the influences of the American Indian hymns of tribal dances, the Creole musicians of mixed French, Spanish, Negro and American Indian heritage, the early Negro "society" jazz bands and musicians' unions, and the important individuals, such as Louis Armstrong.

NB. The two-record album "The Roots of American Music," Arhoolie Records, Box 9195, Berkeley, California, has examples of all these types.

e. Introduce the protest songs of today with records or a student report on Woody Guthrie. Contrast one of Guthrie's songs with one by the more modern Bob Dylan. Have students consider the influence of Country Western music on Dylan's style. Play a record by Simon and Garfunkel, such as "Sounds of Silence," to determine the source of its protest. How do the artists communicate their message - by words primarily, by beat, or by a combination of both? Then, have the class examine the words of the song without the music to select any poetic techniques used to help convey the message. Ask students to comment on these statements by critic John Cohen (Burt Korall, "The Music of Protest," Saturday Review, November 16, 1968, page 37): "....for young people in the cities, the topical songs have become abstract emotional substitutes for what is going on in the world; and although this can be a good factor when it stimulates people to action, more often it is a delusion.... Topical songs blind young people into believing they are accomplishing something in their own protest, when, in fact, they are doing nothing but going to concerts, record stores, and parties at home."

f. To illustrate the complexity of some of modern popular music today, especially the "stylistic elite" of the white music, contrast an early record of the Beatles, such as "Yeah, Yeah, Yeah," with one from Sgt. Pepper's Lonely Hearts Club Band or "Rest in Peace" from Of Cabbages and Kings by Chad Stuart and Jeremy Clyde, Have the class listen for the use of different musical instruments and sound effects in one of the latter to convey the mood. Consider some reasons why the Beatles no longer go on concert tours. Examine the words of a 1958 rock song, such as the excerpt "Get a Job," with words from a later Beatle song.

The line "I am the walrus" comes from Alice in Wonderland. Why has this book often been alluded to in these songs today? Ask the class to interpret the reference to Poe. Have the class consider whether or not this style of pop music is addressed to an "inner" or "outer" world? to an individual or to society as a whole? to be listened to or to be danced to? to the intellectual or to the average person? Can this music be related to "psychedelic" experiences? How does this type of "white" music differ from "soul" music?

3. Invite students to bring to class their own recordings to make possible a systematic study of modern popular music. One or more students may want to program music for the class to illustrate the wide range of form and content in contemporary music.

Have the student prepare a written transcription of the lyrics to his favorite popular selection. Then direct him to "translate" its messages into a language suitable for different audiences; e.g., foreign visitors who do not understand American slang, an 80-year-old pensioner, a 35-year-old father of five children, a 4-year-old child, a corporation president. A variation of this activity would be to
(AA) have students translate the message into a different form; for example, a protest song into a letter to an editor, a love song into a love letter, a ballad into a narrative or diary.

4. A written composition might present the student's predictions about
(AA) the future forms and content of popular music.

5. Have the student write a "letter to the future" in which he tries to explain to a 16-year-old of the year 2000 A.D. the state of popular music today. He would present specific examples to point out current significant musical trends and artists. This is a thinly disguised attempt at music criticism, a phrase which should be avoided in making the assignment.

C. Advertising and commercials are further examples of mass communication. Spend a few days examining radio, television, newspaper, and magazine advertisments to see how they reflect and direct the course of our national psyche. Recordings of radio and television commercials and advertisements clipped from home sources could be used to determine:

- the obvious "mercantile" message (s)
- the implied "psychological" message(s) and how it effects the "mercantile" message
- propaganda devices employed
- relationship between the form and the content of the message. Comparison of a radio, television, newspaper, and magazine ad for the same product would point this out.
- the values and major concerns of our society, which is the general "audience" for these messages.

1. After you describe the attributes of a special new product, have the students each decide on a name and a slogan or catch-phrase to use in an advertising campaign.

2. Create some promotional copy or materials for potentially harmful products, but require that somehow the copy spell out clearly what the risks are. For example, produce radio copy for a cigarette or automobile commercial which, while singing the product's praises, also manages to slip in clear mention of the hazards to one's health or safety without destroying the impact of the positive portion of the commercial.

3. Groups could examine the subtle psychological plays employed by ad-
(AA) vertisers to sell products. Abundant examples are available to show how ads play upon basic human needs to be popular, to be sexually attractive, and to be successful, among others. The student might choose one of these human drives and then demonstrate specifically in an oral report how Madison Avenue exploits it.

4. Classes might try rewriting or reconstructing ads and/or commercials so that the copy or text announces very directly what it actually masks behind a curtain of careful rhetoric. The transformation of many commercial messages into straight blunt language would not only point out how language can be used to conceal and not reveal meaning, but also would prove highly amusing.

5. Some classes might profit from assembling a collection of up-to-the-minute commercial slogans and clichés which could then be altered and re-assembled to create a gigantic circus of satiric and humorous under-and-over-statement taking the form, for example, of a political speech, a news broadcast, a plea by a young man to use the family car, or a sermon.

6. Suggest that groups of students conceive and design a new and functional product. They then could develop a comprehensive campaign to promote its sale to the general public. This would involve creating a name, an advertising slogan, and a variety of ads suitable for the different media. They could even individualize the campaign for maximum effectiveness for differing sorts of audiences; e.g., early morning radio, midday radio, midnight radio, "top 40" radio show, sports broadcast, Ladies Home Journal, Life, Playboy. Classes with obvious automotive motivations may want to design an ideal car and to promote it similarly.

7. (BA) Have students duplicate the advertising copy for a product, omitting the name of the product. These ads may then be given to groups of students who will first, attempt to identify the product; and second, attempt to evaluate the degree of truth vs. propaganda in the copy.

8. Have students attempt Pop poetry; that is, arrange a piece of commercial writing (cereal box top, aspirin bottle label, directions, newspaper headlines, etc.) in such a way as to make a satirical comment. Consider the following example which was taken from the bottle of a popular pain reliever.

Adults

two tablets

with water

Repeatttttt

(if necessary)

. . . . . .

Consult a physician

AT

ONCE ! !!! if

sinusorarthri tispainorskinredness

p - e - r - s - i s - t - s

For children

under 6

only as directed --------by physician.

(Consult dentist

for toothaches

promptly.)

Another example:

Double Double your your pleasure pleasure
Double Double your your fun fun
With
Double Double Mint Mint
Double Double Mint Mint
Double Double Mint Mint
Gum Gum.

D. Comic strips and cartoons, not-so-light morsels of daily sustenance, are read by more Americans than are any of the other mass media. Their easy accessibility makes them ideal for several days' classroom consideration. Look at a wide variety of comic strips to help the class understand that:

- this medium imposes serious limitations on the artist (daily segmentation, small frames, no sound, two dimensions)

- there are different kinds of comic strips featuring various combinations of realism, melodrama, fantasy, humor, adventure, domestic life, business life, animal life

- some strips tell a traditional narrative story, while others do not

- some strips use creative techniques which obviously point out to the reader that he is viewing a highly sophisticated fiction which the reader is not supposed to believe is real.

Comic strips and indeed all fictive forms divide into two groups:

- fictions of suspended disbelief, in which the reader accepts the work as a copy of real life and never suspects otherwise

- fictions of non-belief, in which the reader is constantly reminded by the writer that the work is a fiction, a lie, and not true to life.

Examples of the former are "Winnie Winkle," "The Phantom," "Steve Canyon," "Apartment 3-G," "Mary Worth." Examples of the latter are "Peanuts," "Pogo," "The Wizard of Id," "Dick Tracy," and "B.C." Students may be surprised to note the following: their favorite comic strips are fictions of non-belief, which they ironically believe to be truer to life than the more "realistic" forms; many of the "formal" problems of the cartoonist's craft are shared by the writer of literature; comic strips also deal directly with the concerns of modern Americans.

Contemporary comics also point to a developing trend toward "anti-heroism," in which the central characters of several strips represent direct inversions of the traditional concept of "heroism." These new anti-heroes indicate one style of life through which the average individual citizen can cope with the overwhelmingness of the modern world.

1. Have the student select his favorite comic strip and then re-tell in words the story of one day's episode so that someone who is not at all familiar with the strip would understand what happened. This activity will point out how pictures and comic strip conventions actually tell the reader-viewer much more than he might at first assume.

2. Some students may want to choose a traditional narrative comic strip and then predict the outcome of the current adventure. These compositions could be saved and read aloud at the end of the year to see how accurately students foresaw the evolution of the strip's plot structure.

3. Many strips make use of carefully contrived speech patterns. Have students look at several strip characters to see how accurate the cartoonist is in interpreting the level of language for particular characters. For example, do the teenagers use the language one would expect from teenagers in informal situations? Are the levels colloquial where one would expect them to be and formal in the appropriate situations? Students will notice misspelled words. Have them determine the cartoonist's purpose in deliberate misspelling. Without going into dialects, suggest that the pronunciation implied is sometimes related to a particular region.

4. (AA) Some comic strips seem to take positions regarding politics. Students could show how strips like "Pogo," "The Wizard of Id," "Li'l Abner," and "Little Orphan Annie" often present a political message coded in the conventions of comicdom. Some students might investigate the actual lives of the cartoonists to discover how their strips do or do not reflect their own personal views. They could demonstrate how Al Capp's Dogpatch and Walt Kelly's Okefenokee Swamp are microcosms of American society.

5. Compositions might be organized around a thematic approach to comic strips. Choose a theme such as war, crime, medicine, politics, childhood, or adolescence and survey the comic scene to see how it is treated. Students who select adolescence could also comment on the authenticity of the comic strip image of that time of life. They could also speculate about why comic strips generally have difficulty in portraying the teen years.

6. The class might try role-playing in which students assume the personalities of comic strip characters. Be sure that each student in a role-playing situation understands clearly what his objective or goal is in interaction with the other character(s) in the dramatic discourse context. Advise the students often to play the comic character and not themselves in the same situation. Realize that once the characters' personal objectives are attained, then the dramatic situation is dissolved.
For example, reconstruct a "psychiatric" interview between Charlie Brown and Lucy in which Charlie is trying to find out what's wrong with his baseball managing while Lucy is trying to humiliate him and

convince Charlie that she should be manager of his beloved team. An unlimited number of dramatic contexts can be developed using comic strip characters. For a class not accustomed to such activities, establish a positive atmosphere of success, avoid negative criticism, and limit each situation to two or three characters. If the students' initial contact with role-playing is a positive and enjoyable learning experience, the technique can be employed with great success throughout the year.

7. Everyone can draw at least stick figures. And every student must have a favorite pet peeve about school life. Encourage students to draw impersonal cartoons which humorously portray situations in your school. Point out that the best ones, the most satiric, will not depend upon the viewer's knowledge of the people involved, but will revolve about the situation which the satirist wants reformed. Above-average classes certainly can go outside the school context to use subject matter from current events, politics, sports, et cetera. The class might create cartoons centering around important contemporary problems or themes. These cartoons will make one or more excellent and timely bulletin boards.

8. (AA) A few classes might be able to define the "anti-hero" concept as it pertains to modern life. Then their compositions could go on to provide specific examples to show how each of the attfibutes of "anti-heroism" is contained in contemporary comic strip characters.

9. Interested students may volunteer to report on a brief history of the comics, especially to see how they reflected the changes in American society. Send students to the Reader's Guide for references. Students may want to consider the reason for the wide popularity of "Peanuts" now, rather than if it had appeared at an earlier time.

10. For some idea of the development of cartoon symbols, show students the changing Uncle Sam in AALO, pp. 734-735. Students might be able to recognize some development in the history of cartoon humor. Use the opaque projector to show several examples depicting the old style of unsophisticated humor: the pun, the practical joke, and laughter at stupidity. Several examples are still evident in comic strips today; e.g. "Beetle Bailey." Show examples of cartoons with topical concerns--war, air pollution, discrimination, over-crowded cities--and ask students to determine the differences between these and the (AA) older types. For some classes, use more subtle concerns -- status symbols, alienation, sex problems. (Use Jules Feiffer for these.)

E. Art, seulpture and architecture represent forms of the fine arts that attempt to communicate visually. In a sense, these art forms represent historical records that reveal an insight into the very essence of an age. Recent trends in these three arts illustrate changing forms and styles just as startling, as contradictory, and as meaningful or "Meaningless"--depending on the interpreter--as the changes in popular music, mass media, and literature today.

1. Contrast two types of contemporary American painting today (AALC, pp. 785-790) - the realism of Andrew Wyeth and the abstract expressionism of artists such as Jackson Pollack and Frans Kline. Instead of these examples, the teacher may contrast Wyeth's "Christina's

World," p. 633, and Grandma Moses' "Out for the Christmas Trees," p. 645, with Baskin's "Tormented Man, " p. 192, all in ALTW. Ask students to suggest the message that each artist was attempting to portray through his painting. Which paintings are easier to interpret? Why was Grandma Moses so popular among the masses? Why does Wyeth have such a large popular following today? (He was even commissioned to "paint" the Apollo II man-on-the-moon flight in July 1969.) After discussing the possible interpretations, have students read the introductory section "New Developments at Mid-Century" (AALC) or the captions in ALTW which explain the motivations and techniques of the artists. Can any of these purposes and styles be related to trends in popular music? What aspects of modern life do the expressionists attempt to convey?

2. Make a transparency of the sketch illustrating examples of Baltimore architecture.

   a. First ask students to list characteristics of the style of the oldest building in contrast with the two more modern ones. Then, ask them to contrast the two types of modern architecture as represented in the "sculptural" style,of the Mechanic and the "sleek, classic modern" style of One Charles Center.

   b. Show a cubist painting such as "Rush Hour, New York" by Max Weber, "Industry II" by Preston Dickinson, or "Bali Bazaar" by Maurice Stein (all influenced by Picasso) to illustrate the artist's plastic or fluid concept of space and time in his attempt to communicate what an object looks like by having the interpreter view it from all sides. Any modern painting illustrating changing geometric forms would also illustrate the concept of capturing movement in art. Next, show a painting such as "Woman on Blue Divan" by Ernst L. Kirchner or any by Oscar Bluemner, Arthur B. Carles, or Samuel Halpert (all similar to Van Gogh and Gaugain) to illustrate these artists' concept of nature as a creative force through their use of strong colors and primitive shapes. Have students attempt to relate these artists' concepts to the forms of modern architecture shown in the transparency.

   c. Interested students may want to look up recent articles commenting on the public's reactions to the unusual form as well as to the basic material of unfinished concrete of the Mechanic. Have students apply one of the main concepts of modern architecture, that form follows function, to this building. Interested students may want to pursue this discussion to include modern furniture, especially the Scandinavian influence on modern American interior decoration.
   Students should also consider the role of the Industrial Revolution in supplying new materials and, therefore, influencing design. (One student may volunteer to report on the work and influence of the Frenchman Le Corbusier, a painter and an architect who was the first to consider such new industrial materials as concrete as a material as natural as wood and stone.)

   d. To illustrate America's lead in modern architecture but then its loss of leadership because of its conformity to the then current , accepted European styles, assign "Crisis in Chicago"

(ALTW) by Elinor Richey, which deals with the genius of Louis Sullivan and his influence on Frank Lloyd Wright, who was considered America's greatest modern architect. Have students apply to the Morris Mechanic Theatre and to One Charles Center Sullivan's belief: "Ornament must be of, not on, a building" and Wright's statement: "The skyscraper as a new thing beneath the sun was born. Until Louis Sullivan showed the way, high buildings lacked unity. They were built-up layers. All were fighting height instead of gracefully and honestly accepting it" (page 576).

e. Have the class consider the modern architectural concept of a building in harmony with nature, as explained in this statement by Dean John W. Hill of the University of Maryland's school of architecture: "Today our profession thinks in terms of environmental design, which is really the enhancing of the quality of life in a society. It means dealing with change at various levels." (Alumni Bulletin, July 1, 1969.) Interested students may wish to apply this concept to modern buildings being constructed in their communities, to the plan and construction of entire cities, such as Columbia in Howard County, or to current "charette" ("an intensive group effort to design a facility") experiments, such as the planning of the new Douglass High School in Baltimore City and the preparation of a complete plan for educational and recreational facilities of Calvert County. These students could present their findings in the form of oral reports or visual photographs and slides. Other students may like to interview local architects or students of architecture to question their interpretation and application of this and other concepts of modern architecture. (These students should receive instruction in interviewing skills.)

f. To relate art and architecture to the total concept of communication today, ask students to react to Marshall McLuhan's statements in The Medium Is the Massage (p. 62): "Instant communication insures that all factors of the environment and of experience coexist in a state of active interplay....'Time' has ceased; 'space' has vanished...We live in a global village....a simultaneous happening."

g. Conduct a discussion of the recent controversy over Baltimore's allowance of one per cent of the total cost of a new public building for art; i.e., the controversy over beauty or economy. Students may wish to react in the form of a letter to the editor, as did a local architect (Michael E. Bolengir, Associate, Baltimore Chapter, AIA, "Public Architecture," The Evening Sun, July 15, 1969):

> The value of art in architecture cannot be weighed by the size of the dollar sign. How do you measure in dollars the active wonderment of an 8-year-old boy watching the playing waters of an artistic fountain or the peaceful gaze of an 80-year-old woman relaxing to the sound of the same fountain?
>
> So often, art is restricted to a piece of sculpture or a painted picture. A fountain, a mural forming a wall, a sculptured column, a graphic street sign, or a landscaped park is art.

Neglecting art is catastrophic to a sophisticated society; art is an enrichment of a culture. Baltimore's Civic Design Commission must expand its thinking and fight for good art and good design in building as a prerequisite for a great city.

F. After progressing through various kinds of communication of mass media--non-literary wordless music (modern symphonies and electronic compositions); through popular worded music which can be transcribed into written language; through films, radio, and television which add a visual dimension to the auditory; through painting, sculpture, architecture, cartoons, and comic strips which rely solely on pictorial representations of real things--begin the study of newspapers, which operate on the same complex level of abstraction as all written words.

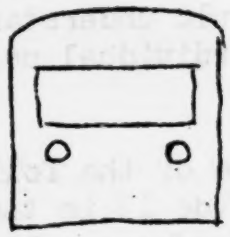
1. Set aside at least one day for considering newspapers. In addition to ones that students bring from home, gather from the library a wide variety of other out-of-town papers.

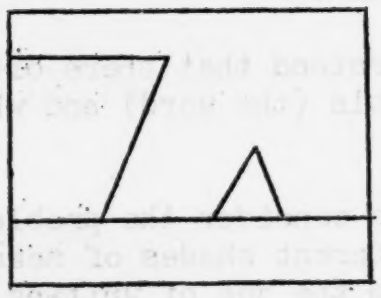
   For less newspaper-oriented classes, review some of the formal aspects of a newspaper.

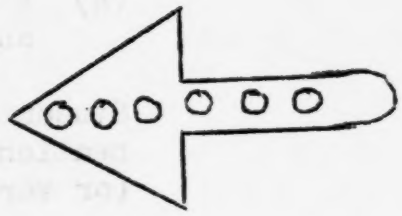
   However, have all classes read and discuss the newspapers to see that:
   - The format of the newspaper, as with all the mass media forms, is particularly suited for its function and derived from the mechanical necessities of its production and reproduction.
   - The news articles are of an expository nature conforming to the special requirements of newspaper work (the so-called "inverted pyramid") and do not convey any "literary" quality; i.e., they do not probe the inner sensual realities of individuals but only deal with deliberately impersonal, observable, objective appearances and with logical generalities.
   - Editorials come close to being literary forms in that they do state one man's view, but at the same time they are careful to preserve objectivity and logicality.

2. The purpose of this activity is to show visually the difficulty of precise, objective communication. Divide students into groups of four. Give each group a simple illustration on $8\frac{1}{2}$" x 11" paper. Tell the group to write precise directions for drawing the illustration. The following day (perhaps after a longer period of time) distribute each set of directions to a group other than the one which wrote it and have the students read the directions and draw the illustration on an $8\frac{1}{2}$" x 11" sheet of paper. Choose several pairs, the original illustration and the sample drawn from the writing, and make two transparencies, each in a different color. Present to the class first a transparency of the original illustration; next read the directions; and finally present the duplicate in another color as an overlay on the original. The students become very interested in the possibility of exact duplication in the original and second

copy. The following illustrations are examples. To make a transparency, use black pencil on white paper.







"Boat rushing to save drowning witch"

For further examples, use Roger Price's collection of "Broodles." The element of humor which these would inject might be a welcomed addition, and the titles might even be used to assist in the communication process.

Finally, elicit from the students general comments about the difficulty of the communication process and specific comments about the skills needed for communicating in writing.

3. To illustrate that words, just like sounds and pictures, are symbols causing different reactions from different people, choose from among the following activities to develop the students' control of semantic principles:

   a. Ask students to give a one-or-two-word reaction to a complete word, such as "car" or "summer." Use the varying reaction to illustrate that words convey denotative and connotative meanings. Then question students as to the reasons for their different individual responses to elicit the understanding that their reactions to the meanings of words really express their own personal attitudes based on their own personal experiences. In other words, according to S. I. Hayakawa, an individual's verbal world (AA)is like a "map" of his known world or "territory." (Hayakawa uses the term "extensional" for known world.)

b. Ask students to label true or false one of the following statements: (1) 2 + 4 = 1 or (2) Grass is yellow. When they reply "false," question them as to whether this would be true (1) in the case of drops of water dripping from a leaky faucet or (2) in the case of a dry area in the summer or zoysia grass in the winter. Students should understand that the truth of a statement depends upon the individual meaning that each person assigns to words.

c. Ask students to react to some of the following verifiable examples:
(1) Many hotels do not include 13 in their numbering of floors.
(2) Ralph Bellamy was invited by a college to speak on Franklin Roosevelt after playing the role of Roosevelt in the play Sunrise at Campobello.
(3) People sent wedding presents to a radio station when two characters in a serial married.
(4) A little boy said, "Pigs are called pigs because they are such dirty animals."

Students should understand that there often is no necessary connection between symbols (the word) and what is being symbolized (or verbalized).

d. After having students consider the problem of compiling a dictionary when so many different shades of meaning can be applied to one word, assign them the job of writing a definition to be included in a dictionary for the word "shrdlu," based on the following uses of the word. Students should try not to find a one-word synonym but to write a ten-to-twenty-word definition.

(1) He was exceptionally skillful with a shrdlu.

(2) He says he needs a shrdlu to shape the beam.

(3) I saw Mr. Jenkins yesterday buying a new handle for his shrdlu.

(4) The steel head of Jenkins' shrdlu was badly chipped.

(5) Don't bother with a saw as an ax; a shrdlu will do the job faster and better.

(Answer:)

adze (adz) - a hand-cutting tool having its blade at right angles with its handle and usually curved; used for dressing timber.

In any good standard dictionary, words are defined in terms of areas of meaning and, for most words, there are many different areas of meaning. Select one of the following and write sentences to illustrate the different areas of meaning of this word caused by functional shift. (Ex.: pool - "Let's go to the pool for a swim!" and "At the present times it is not possible to pool the researdh findings of scientists all over the world."

1. strike 2. board 3. cut 4. pink

e. Perform some action such as pounding your fist or slamming a book down on the desk and ask students to react by attempting to interpret the reason for this action; they could interpret from their own point of view (on the basis of their knowledge of the teacher or the "territory"), or from the point of view of a stranger who happened to walk by the classroom door and observe the action. Classify the various interpretations into three categories: (1) a report (an observable fact), i. e., the teacher might have been trying to kill a fly; (2) an inference (a statement or hint about the unknown made on the basis of the known), i.e., the teacher might have been angry; and (3) a judgment (a conclusion, expressing approval or disapproval of whatever was observed), i.e., the teacher had a terrible temper. Students should consider the danger of judgments, especially ones without sufficient facts to substantiate them. Have students label some of the following statements as reports, inferences, or judgments. They should be prepared to substantiate the decisions with explanations of exactly what is factual, implied, approved or disapproved on the part of the communicator and what is factual, inferred, approved or disapproved on the part of the interpreter.

(1) He is a typical politician.

(2) Rough-grained Split Leather Brief Case; artificial leather gussets. 3 position lock with key. 16 x 11 in. Color: black or brown. Shpg. wt. 2 lbs. Price $4.86.

--Sears, Roebuck and Co. Catalog

(3) To commit murder is wrong under all circumstances.

(4) And Adam lived an hundred and thirty years, and begat a son in his likeness, after his image; and called his name Seth: And the days of Adam and after he had begotten Seth were eight hundred years: and he begat sons and daughters: And all the days that Adam lived were nine hundred and thirty years: and he died.

--Genesis 5: 5-5

(5) Crisp as Jack Frost, crunchy and crackle-happy...redder than a fire sale of long-handle flannels. Your big delicious beauties arrive so fresh we don't guarantee they won't talk back to folks....in a flavor-full language all their own.(Shipping weight about 9 lbs.)

--Advertising material accompanying a delivery of boxed fruit

(6) Research scientists proved that regular after-meal brushing with new _____ reduced bacteria in the mouth--including decay and bad-breath bacteria--by an average of 84%.

--Advertisement for toothpaste

(7) Our shameful Justice of the Peace system allows many legal ignoramuses--more intent on picking our pockets

than on guarding our rights--to mishandle the law in rural areas.

--Readers Digest

(8) The senator's support of the bill was a move to catch the veteran vote.

(9) An intelligent man makes his own opportunities.

(10) In the old days newspapers used to tell the truth.

4. Often writers, intentionally or unintentionally, slant their messages through various means and thus influence the interpreters, making them subconsciously arrive at the communicator's value judgment of the message alone.

a. One method of slanting is to choose words with favorable or unfavorable connotations.

(1) Introduce the concept by asking students which word they would prefer to be called from the list of words in Your Language, p. 104.

(2) Prepare two lists of words for students to change without changing the basic denotation -- one list to favorable connotation (i.e., from skinny to slender or noisy to lively) and the other list to a less favorable connotation (i.e., from marbled steak to fatty piece of dead steer or anti-inflation tax to surcharge or overcharge). Ask students to compose a menu or a list of sports terms, in two sections, one with neutral or negative connotations and the other with words containing the same denotation but more favorable connotations.

(3) Ask students to consider the affective connotations of names given to government programs such as Peace Corps, Head Start, to space programs such as Gemini and Apollo, to charity funds such as United Appeal, and to residential developments, such as Chartwell (the name of the late Sir Winston Churchill's country estate) and Valley View. Assign students to make up names or slogans to sell various programs for welfare workers and programs for any branch of the service with titles for officers, an educational system, or a new city. Another assignment could be to have students list the names used within their community, such as developments, streets, and businesses, and to evaluate each as to the message the interpreter receives.

(4) Prepare a list of euphemistic expressions (often found in "gobbledygook") that are often rephrasing of cliches. (I.e., instructional materials resource center for library, pupil stations for desks, automotive internist for garage mechanic, and people expressways for sidewalks, allocations for money; other examples may be taken from Newsweek, May 6, 1968.) Ask students to "define" these new terms and then to consider the intent of the communicator. Are these examples of slanting or

has the meaning really changed? Who would be most likely to prefer the new terms? Why?

(5) Let each student select a current slang term and trace its origin and changing connotations in the form of a brief oral or written report. (I.e., the word "square" in such expressions as a "square deal" or a "square meal" once had a more favorable connotation than it has enjoyed in recent years.) The school librarian could assist students by suggesting sources for such research.

b. Headlines are also used to slant news.

(1) Select some simple straight news headline and reword it in two ways, slanted toward one group involved in a dispute, and then slanted toward another group. (I.e., "No Settlement Reached in Transit Strike"versus"Union Stalls all Efforts to End Strike"and"Company Thwarts All Efforts to End Strike.") Present all three versions for student reactions; then, read the lead sentence from which the original headline was taken to discuss the influence and responsibility of writers.

(2) (AA) Assign students to examine other headlines to evaluate how well they communicate the message of the lead sentence.

(3) (BA) Prepare a list of lead sentences of the first paragraphs of straight news articles and ask students to write straightforward headlines, communicating only facts and not attempting to influence the reader.

c. The most inclusive type of slanting occurs not just in one word but in the entire article.

(1) There are many exercises and activities illustrating favorable and unfavorable "translations" of an original message in Conlin-Herman, Modern Grammar and Composition 3, chapter 2, pages 209-246. Many of these can be adapted to use with a study of the newspaper. One suggested adaptation is exercise 12 on pages 240 and 241. For slower students, the assignment could be altered to writing lead sentences and headlines instead of entire straight news articles. For all classes, it may be necessary to review the pyramid type structure of a straight news article. Scrambling the order of a relatively simple straight news story and then asking the class to rearrange the sentences in correct form may serve as a good review of this form prior to assigning the neutral and slanted versions.

(2) (AA) Activity (1) may be adapted to contrast straight news writing with an editorial by assigning students to write two editorials, one campaigning for raising the age required for obtaining a driver's license and the other campaigning for maintaining the driving age requirement, but both based on the same facts. Teachers should conduct a discussion of the purpose of an editorial first and the

accepted way an editor may communicate his opinion without totally attempting to assume the roles of both interpreter and communicator.

(3) (AA) Assign students to select two straight news articles on the same topic from different newspapers and examine them for evidences of slanting.

(4) An interested student may volunteer to read and report on the article "The Process of News Reporting" by Ken Macrorie in S. I. Hayakawa, ed., The Use and Misuse of Language.

(5) (AA) Further activities are suggested in Postman's book, Language and Reality, Part III, "The Communication of Information." In three chapters he deals with the following -- "What Is News?" "Why Is News?" and "Language and News."

G. Like the newspaper, the magazine provides transition from the primarily aural and visual types of communication in both mass media and fine arts to the use of visual exposition through both words and pictures.

1. Select two brief articles on the same subject from two different magazines, preferably representing different points of view and even factual information, for students to read, Tell students to list facts that are not consistent in the two articles, words connoting certain judgments and therefore influencing the reader. On the basis of their findings students should write each article to decide whether or not the articles agree or contradict each other.

2. Using Activity 1 as an introduction, lead the students in a discussion listing the characteristics of good and bad magazines. By dividing magazines generally into three categories -- quality, slick, and pulp -- students should consider:

a. the quality of paper (the source for the original three divisions)

b. the type of contents (variety or one subject)

d. the quality of the writing (the kinds of titles, lead sentences, listing of authors' names and background information, the quoting of sources)

d. the amount and quality of illustrations

e. the amount, type, and placement of ads

f. the design of the covers.

It is a good idea to have actual examples of these three types of magazines in the room for illustration, such as Atlantic Monthly, (quality), Life (slick), and True Confessions (pulp). Students should then discuss the purpose -- to make money, to provide good, accurate, interesting information -- as well as the problems of magazine publishers -- the need to sacrifice some aspect of quality (such as paper or photography) or to increase the price of the magazine

because of the rising costs of publication. An interested student may report on the problems confronted by a magazine like the Saturday Evening Post.

3. Although it is difficult to classify a magazine arbitrarily into just one of the three categories, having students examine magazines and attempt to evaluate them as strict examples or combinations of the three types can be a worthwhile activity. The activity acquaints students with new magagines, especially those that may be useful later for literary research and it establishes some guidelines for future magazine seledtions.

a. Assign students to examine magazines totally unfamiliar to them (AA)to select two that they would classify as primarily quality. Then they should write a brief report for each, giving specific evidence to support their generalization. One of the required selections could be a magazine that might be useful for literary reviews or good fiction.

b. Assign students two magazines unfamiliar to them to evaluate on (BA)the basis of the following chart.

MAGAZINE EVALUATION

1. Title
2. Frequency of issue
3. Price
4. Paper
   a. Type of quality
   b. Size of print
5. Scope of contents
   a. List of main types of articles (not the names or articles)
   b. Category in which you would place this magazine (Is it designed to appeal to all kinds of people or to people with special interests?)
6. Description of cover
7. Illustrations
   a. Types
   b. Amount
   c. Size
   d. Quality

8. Ads

   a. Amount
   b. Size
   c. Location
   d. Types (What types of products are advertised?)

9. Rating (pulp, slick, or quality)

It may be a good idea to have the librarian show and briefly explain one copy of each magazine found in the school library before giving this assignment. Interested students should be encouraged to do more than the required number of evaluations. This assignment should be done in a class library period, for students usually need help in their evaluations.

4. Select a large, color picture of a recent event from a magazine. Ask students to volunteer their impressions of the scene in the photograph. Then, present them with other photographs of the same event that convey different impressions. Have them comment on the following statement: "...pictures are abstractions of reality. A picture can present only a few aspects of the event. It may, under the strict control of the photographer, become as abstract as a symbol. It is most urgent that there should be more awareness of the abstracting power of photography, that picture do lie. Instead we find great naivete'. People believe what they see in pictures. 'One picture is worth a thousand words' not only because it is more graphic but because it is believed to be the gospel truth, an incontrovertible fact....The danger of 'allness' (ascribing to a word all the characteristics of the thing abstracted from) is so much more lively in the case of pictures than in the case of words because everyone assumes pictures are reality. Of course pictures provide us with more cures from reality itself....than words. But the basic error is to fail to realize that the meanings of pictures are not in the pictures, but rather in what we bring to them." (Paul R. Wendt, "The Language of Pictures," in S. I. Hayakawa, ed., The Use and Misuse of Language, a book already in some schools.) An assignment could be to find several pictures of another event to present visual evidence to support or refute the above argument.

5. To contrast two levels of writing, use the two selections from Hayakawa's Language in Thought and Action, pp. 128-129, the first selection taken from True Confessions and the second, from the ending of Hemingway's A Farewell to Arms. Have students read each to list first the facts, and then the judgments implied by each author. Students should support their findings with specific examples of emotionally charged or slanted words. Direct students to see that the writer of the first selection makes judgments for the reader, whereas Hemingway allows the reader to make his own judgment as to who is guilty. It may be interesting to ask students in which type of magazine they would expect to find each selection.

In a form which communicates less "popularly" than mass media, the writer records his reactions to the American's attempts to attain fulfillment of his dream. As communicator, he combines his skills, perceptions, and feelings to create a message perhaps more permanent than any other medium. As interpreter, the reader assimilates the values in the message to broaden his understanding of the human experience.

H. Obtain two copies of ALTW and have three members of the class prepare and rehearse a staged dramatic reading of Ring Lardner's two-act play, "Thompson's Vacation," pages 335-336. The brevity of this play belies the multiplicity of its implications.

1. After discussing this play, the students should see that:

a. Although he possesses all the good things of life, including money, position, and security, Mr. Thompson is not psychologically free.

b. Neither is Mr. Haines, who feels compelled to systematically destroy the pleasures Mr. Thompson had enjoyed.

c. Sometimes a great deal of courage is required if one is to refuse to conform to the wishes of others.

d. This witty "play" is both humorous and sad.

e. To be viable, personal values must be based upon enlightened convictions and standards generated outside and beyond the individual.

In directing discussion the teacher might use guide questions like these:

(1) Why is the play so short? How is that funny?

(2) Why does Lardner characterize Mr. Thompson as "a plain citizen"?

(3) How had Mr. Thompson enjoyed himself on his vacation? Is Thompson a "good guy"?

(4) Why does Lardner have Mr. Haines use poor grammar? Is Haines a "bad guy"?

(5) What causes Haines to find fault with everything Thompson had done?

(6) Why does Thompson change his attitude so quickly?

(7) What are a few of the "messages" Lardner had in mind in writing this play?

2. From his own experience each student could write about specific instances in which he allowed someone else to change his view only to learn later that he had been right all along. This composition would establish the circumstances of the individual incidents, the coercive

measures employed to change the student's mind, and the unpleasant outcomes resulting from the lack of conviction.

I. In all of his plays, Arthur Miller is concerned with the American's search for the good life and the tragedy of his failure to attain it. Death of a Salesman is probably his most dramatic comment about the illusion and failure.

1. The structure of this activity is designed to introduce a skill (BA) needed by all students but particularly by those who are not verbally-oriented, who will need to develop other interpretive skills if they are to become educated consumers of information. Do not have these students read the play; use the three-record album and prepare the class for a listening activity. The following questions should be a guide for directed listening. They are not meant to be used as directed reading questions and will not work as such. Answers to the questions constitute a point of departure for a class discussion directed toward formulating inductively some generalizations about the dishonesty which seems to dominate Willy's life. The idea will become apparent to students after about the first half of Act One and they will follow it easily throughout the rest of the play. These students become very interested in the play and identify well with the characters and their values.

If there is any disagreement about the answer to a question, replay the seene and instruct students to take detailed notes. They will be listening for a particular point so the note-taking will be directed to a purpose.

(Questions begin page 29.)

LISTENING GUIDE QUESTIONS - ARTHUR MILLER'S DEATH OF A SALESMAN

Act I -

Scene 1: 1) Why is Linda concerned?
2) Why is Willy upset with Biff?
3) What does Willy seem to spend a lot of time doing?
4) Who is Howard?

Scene 2: 1) How would you describe the family situation?
2) What was it like in the past?
3) What is Biff's problem?
4) Who is Bill Oliver?
5) What does Biff discover about his father?

Scene 3: 1) Was the impression you got of the family situation in the past in scenes 1 and 2 an accurate one?
2) Who's Uncle Charley?
3) Who's Bernard?
4) What seems to be most important to Willy?
5) Why does Willy think people are laughing at him?

Scene 4: 1) So far Linda is the only female character we've met. Who do you think the new woman's voice belongs to?

Scene 5: 1) Why do you think Willy says "I'll make it up to you, Linda?"

Scene 6: 1) Who is Ben and what does Willy think of him?
2) Why do you think Charley comes over to play cards?
3) What does Willy remember about Ben?

Scene 7: 1) What advice does Ben give to Willy and the boys?
2) What is the significance of the flute music?

Scene 8: 1) Why do you think Linda gets mad at Biff?
2) What does Linda tell Biff she found in the cellar and why does it concern her?
3) What decision does Biff make?

Act 2 -

Scene 1: 1) Why is Willy so optimistic?
2) What decision has Willy made?

Scene 2: 1) What frustrates Willy in the scene with Howard?

Scene 3: 1) What does the incident with Howard cause Willy to remember?
2) Why does Willy ignore Ben's advice?
3) Why does he go back to Ben when he fails?

Scene 4: 1) Why does Bernard question Willy about Biff flunking math?
2) What does Charley try to point out to Willy?
3) Why would Willy want to commit suicide?

Scene 5: 1) Summarize what happened when Biff went to see Bill Oliver.
2) What should they do about it?

3) What disappointed Biff the most about his father in Boston?

Scene 6: 1) What does Biff try to force Willy to see?
2) Is Biff successful in getting Willy to see?

Requiem

1) Are the remarks of the mourners the usual things people say at a time like this?
2) How does each member of the family feel about Willy?
3) Has he achieved his ideal?
4) Will Biff or Happy make the same mistakes he did, or have they learned anything from their father's actions?

2. Although the listening activity suggested above may be used with (AA)verbally talented students, the teacher may prefer to begin a more formal study of literature with them. If so, the play, with a good introduction, may be found in RMAP. If Death of a Salesman is used at this point in the course, the teacher should use it to review the structure of drama.

a. The "American Dream" is clearly illustrated, and distorted, in the play. Students might question Willy's dream: What was Willy Loman's dream of success based on? What kind of a man represented success to Willy? What kind of job should he have had? Why did he not choose this type of work? To Willy, what constituted a successful salesman? What did he attempt to "sell"? In short, what was Willy's goal and why did he fail?

b. Dishonesty, or illusion, is the chief flaw of the characters. To support this statement, have students choose quotations like the following:

Willy: "If old man Wagner was alive I'd a been in charge in New York now!"

Biff: "Well I borrowed it [a basketball] from the locker room."

Willy: "You'll give him the answers!"
Bernard: "I do, but I can't on a Regents!"

Students should be able to find a number of examples which illustrate attempts to delude others as well as self. They should see that self-delusion is ultimately as destructive as deluding others.

c. In Miller's play, the individual is only partly the object of criticism; the social and economic systems are also responsible for his tragedy. In this sense, perhaps Willy is more of an anti-hero. Have students discuss the power of business, then look for criticisms of the business world in the play. What values did this world represent? What values did Ben represent? What symbolic connections is there between Ben's success and "the jungle"? Why is Charley less appealing and more successful? Why is the play titled "Death of a Salesman" and not "Death of Willy Loman" or "Death of a Father"?

d. Miller employs numerous symbols throughout the play. Students should examine the significance of each of the following: The playing of the flute, Linda's mending socks, Willy's concern about planting

flowers, basketballs and footballs, the name Loman.

e. Compatibility in human relationships is one of the most important values of contemporary life, probably because the pace tends to decrease the communication among members of a family. Students will be able to find many examples of the alienation between parents and their children. Examples of love between parents and children are also evident throughout the play. Conclude the discussion by asking this question: In what way was Willy's death not just the death of a salesman but the death of a father?

f. The irony in the play is essentially dramatic irony; that is, the audience knows what the characters do not know. Have students point out examples of this type of irony. Ask them what is ironical about Linda's speech at the end of the play.

g. The title implies that Willy is a "type." Have students write or draw a caricature of the typical salesman. In evaluation, ask the class then to compare the caricature with Willy. They should identify the differences.

h. Ask some students to attempt the kind of advertising copy Willy Loman would write. Have others evaluate its ineffectiveness.

VI. SYNTHESIZING ACTIVITIES

A. Carl Sandburg's poem "Threes" should initiate a discussion of values.

1. After students have listed the groups of "threes" in the poem, ask the class to discuss the values implied by each group:

   a. What did the "three red words" mean to the Frenchmen?

   b. What do the two groups of words in the second stanza reveal about the values of the time and the way of life?

   c. Frenchmen died for "Liberty, Equality, Fraternity"; Russians died for "Bread, Peace, Land." Do these two groups imply changing values or are the values basically the same?

   d. In stanza 4, Sandburg calls the group "three things." What does he call each of the other groups? What does the general description of each group ("red words," "high golden words," "dusky syllables") imply about the values in each group?

   e. Is Sandburg suggesting that modern man's values are selfish and superficial?

2. Other more general questions follow:

   a. What is the relationship between a value and a need?

   b. Why do values change?

   c. What is the relationship between the values a man has and the moral code he follows?

d. Are a moral code and a religious code the same thing?

e. Where does a moral code come from?

f. Are there any absolutely unchangeable and always valid rules of conduct?

3. Following are several activities for students:

a. Sum up your values in a group of three words or in an extended definition in prose or poetic form, the latter to be added as the final stanza to the original peom.

b. Choose several songs from the current "Top 40" and try to establish the values system in each. Do they reenforce or contradict those which you have established as yours? (The same activity could be done with advertisements in magazines and newspapers or with commercials on television.)

c. Read Sandburg's poem "Buttons" and compare its views with those of "Threes."

d. In a composition provide specific evidence that several values are changing in American life. The writers could use their own personal experiences for material and might comment on how far and how fast values will continue to change.

VII. RELATED LANGUAGE ACTIVITIES

Understanding of roles of communicator and interpreter - Developmental Activity A

Translation of message of a song into different language appropriate for a different interpreter - Developmental Activity B 3

Word connotations for ads - Developmental Activity C 1

Revision of ads to make language more blunt - Developmental Activity C 4

Evaluation of accuracy of speech patterns in comics - Developmental Activity D 3

Interview skill - Developmental Activity E 2 e

Study of semantics - Developmental Activity E 3

Dictionary definitions based on functional shift - Developmental Activity E 3 d

Favorable and unfavorable word connotations - Developmental Activity E 4 a (2) and Developmental Activity E 4 a (3)

Euphemisms - Developmental Activity E 4 a (4)

Tracing origin of slang term and its changing connotations - Developmental Activity E 4 a (5)

VIII. RELATED COMPOSITION ACTIVITIES

Written - Transcription of lyrics to varied forms - Developmental Activity B 3

Written - Prediction of music of the future - Developmental Activity B 4, 5

Written - Manipulation of advertising copy - Developmental Activity C 2

Written - Creation of advertising copy - Developmental Activity C 6

Written - Pop poetry as satire - Developmental Activity C 8

Oral - Retelling of narrative - Developmental Activity D 1

Written - Sequel to comic strip - Developmental Activity D 2

Written - Analysis of themes in comic strips - Developmental Activity D 5

Pictorial - Creation of cartoon - Developmental Activity D 7

Written - Definition on anti-hero - Developmental Activity D 8

Written - Letter to an editor - Developmental Activity E 2 g

Written or Oral - Report on slang - Developmental Activity E 4 a (5)

Written - Headline writing - Developmental Activity E 4 b (3)

Written - Straight news article - Developmental Activity E 4 c (2)

Written - Editorial - Developmental Activity E 4 c (3)

Written - Precis - Developmental Activity G 1

Written - Report on magazines - Developmental Activity G 3 a

Written - Personal narrative - Developmental Activity H 2

Written - Caricature - Developmental Activity I 2 g

Written - Advertising copy - Developmental Activity I 2 h

Written - Definition - Synthesizing Activity A 3 a

Written - Supporting a generalization - Synthesizing Activity A 3 d

IX. RELATED FILMS

C - Central Film Library (Baltimore County Schools)
P - Pratt Library
R - Rental

This Is Marshall McLuhan - P, R
The American Film - P
Why Man Creates - Kaiser Aluminum (free borrowing service)
The Humanities: What They Are - C
The Theatre: One of the Humanities - C
The American Vision - P
Death of a Salesman - R

X. SELECTIONS FOR MAJOR ACTIVITIES

Average and Above	Average and Below
Lardner, "Thompson's Vacation" ALTW	Lardner, "Thompson's Vacation" ALTW
Miller, Death of a Salesman RMAP	Miller, Death of a Salesman RMAP (record only)
Sandburg, "Threes" AE:P	Sandburg, "Threes" AE:P

UNIT TWO

THE FIRST FRONTIER -- ESTABLISHMENT OF THE AMERICAN DREAMS

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

Presented with the reality of the problems in contemporary life, Americans sometimes look at the idea of "the American Dream" and ask what happened to it. Implicit in the question, whether it is asked cynically or ingenuously, are dissatisfaction, concern, and hope.

The American has always sought the good life. To the early colonist, this meant two goals, material comfort and freedom. Confronted with a virgin land, the pioneer could achieve his dream of freedom from want only after a harsh struggle. Attaining other freedoms was equally difficult. The individuals fought a rigid theocratic state for religious freedom, and the colonies fought a world power for political freedom. Finally, in the tradition of European thinkers, the nineteenth century writer glorified the free man and vilified any structure that impaired his personal freedom. Seeing man, God, and nature as unified forces in the universe, these Romanticists reflected in their writings the pre-Civil War search for the ideal life.

B. Language

The seoond major strand in language, the study of American English, should be introduced in this unit. In dealing with the two-hundred-year period, the teacher should focus on the following topics: the origin of American English, patterns of early settlement, word borrowing and its effect on the development of a language which glorifies the commonplace, and the difference between English and American English. Some activities related to these topics are included in the unit.

C. Composition

Explanation and persuasion are the two types of writing that could be stressed in this unit. For the most part, the activities require simple forms of organization. The teacher should review the basic organization for those students with little background and stress development of ideas with those who understand basic organization. The activities on persuasive writing appear mainly and appropriately in the section on political freedom.

II. UNIT OBJECTIVES

A. To develop these generalizations:

1. The Americans of the first frontier attempted to wrest physical necessities and comforts from the wilderness.

2. Revealed in much of the literature was the pioneer American's goal of freedom from restrictions imposed by society.

3. The early nineteenth-century artist and thinker translated the American's search for freedom into a focus on individuality.

4. With the goals of comfort and freedom, the American included a search for beauty to define the good life.

B. To help students understand all or some of these literary terms, modes, or techniques:

1. plain or ornate styles

2. didactic writing

3. satire

4. irony

5. fantasy

6. symbolism

7. allusions

8. lyric poetry

9. blank verse

10. "Gothic" romance

C. To indicate the relationship of major writers to the key concepts of this unit:

1. Jonathan Edwards

2. William Bradford

3. William Byrd

4. Benjamin Franklin

5. Ralph Waldo Emerson

6. Henry David Thoreau

7. Nathaniel Hawthorne

8. Edgar Allan Poe

Recommended Time Allotment

For students with average and above ability, allow 6 weeks; for those of low average ability, allow 2-3 weeks.

III. LONG-RANGE ACTIVITIES

(Note: Activities for students superior in verbal ability are designated (AA); those for students with less verbal facility are marked (BA).

A. Continue working on projects for the year-end activity.

B. (AA) Divide students into groups of 5 to 8. Ask each student in the group to read about a particular Utopian society such as Brook Farm, Amana, Walden II, the Shaker communities, and Atlantis and report his findings to the rest of the group. After discussing the characteristics of each society, ask the group to formulate a description of what they consider to be an ideal society. The conclusions may be presented orally or recorded on tape for individual listening.

C. Have interested students study the characteristics of Romantic art and music and present their findings to the rest of the class. Illustrations are readily available. The art departments have series of filmstrips on American painting, one of which deals with Romanticism; the music departments have the music of Chopin or Liszt. Modern art and the music of Berg, Scheuler, or Schoenberg provide interesting contemporary contrasts.

D. (AA) Have students who are interested and able present a round table discussion on some current philosophical or religious issue. Sources are parts of The Secular City by Harvey Cox; Honest to God by John A. T. Robinson; magazine and journal articles; magazine articles on secularizing the Catholic mass, rewriting the Bible in slang, performing folk masses or rock and roll church services, for example.

E. (AA) Ask students whether they are for or against a protest action that goes beyond the law, such as draftcard burning. Select one "pro" and one "con" and assign Thoreau's "Civil Disobedience" to each. Have them debate Thoreau's point of view. (If either student changes his mind after reading the essay, have him present to the class his previous views and the causes for his change of opinion.)

F. Discuss with a group of students the use of satire in entertainment and give them some current examples. Then have them make a collection of entertaining examples from films, TV, records, and pop art and present a program to the rest of the class. (A tape of this could be added to the department's tape collection for use by individual students or other classes.)

G. Another group of students may make a collection of statements from the writings of Emerson and Thoreau which are particularly appropriate today.

H. Ask interested students to compare the songs and instruments of the Elizabethan era and those of isolated areas of Appalachia.

I. Have students read Chapter 5 in Dialects USA. Some may either give a report or participate in a panel discussing borrowings, loan-blends, loanwords from foreign language groups. They should summarize with the following question: What non-English influences most affected American English during the colonial period and post-Revolutionary period?

J. Look up the etymology of the following words to determine non-English languages which influenced American English during the (a) colonial

period, and (b) during the post-Revolutionary period:

(a) moose, succotash, hoodoo, banjo, Santa Claus, waffle, prairie, chowder

(b) tepee, chinook, lariat, plaza, butte, bock, lager, hamburger, Borscht, Yom Kippur, smorgasbord, pizza, ravioli, chop suey, chow mein

K. See Synthesizing Activities for other projects that should be worked on throughout the unit.

IV. INITIATORY ACTIVITIES

A. Discuss with the class all the reasons for our program of moon exploration. Stress the similarities between these goals and the goals of the early colonists.

B. Introduce the periods during which these concepts are developed by show-
(BA) ing the short films, American Literature - Colonial, Revolutionary, National Periods. These would be more effective if shown and discussed separately at the introduction to each concept.

C. Provide the following contrastive accounts of daily life from the diaries of Samuel Sewall (New England) and William Byrd (Virginia)

Excerpt A

Samuel Sewall's Diary (1652-1730)

May 26, 1720. About midnight my dear wife expired to our great astonishment, especially mine. May the Sovereign Lord pardon my Sin.

May 29. God having in his holy Sovereignty put my wife out of the Fore-Seat, I apprehended I had Cause to be asham'd of my Sin, and to loath myself for it; and retired into my Pue....I put up a Note to this purpose: Samuel Sewall, depriv'd of his Wife by a very sudden and awfull Stroke, desires Prayers that God would sanctify the same to himself, and Children, and Family. Writ and sent three; to the South, Old, and Mr. Colman's church.

Sept. 5. Going to Son Sewall's I there meet with Madam Winthrop, told her I was glad to meet her there, had not seen her a great whil; gave her Mr. Home's sermon.

Octob. 1. Satterday, I dine at Mr. Stoddard's: from thence I went to Madam Winthrop's just at 3. Spake to her, saying, my loving died so soon and suddenly, 'twas hardly convenient for me to think of Marrying again.

Octob. 3. Waited on Madam Winthrop again. At last I pray'd that Katherine might be the person assign'd for me. She instantly took it up in the way of Denyal, as if she had catch'd at the Opportunity to do it, saying she could not marry. Said that was her mind unless she should Change it, which she believed she should not; could not leave her children. I expressed my sorrow that she should do this so Speedily, pray'd her Consideration; and ask'd her when I should wait on her agen. She setting no time, I mention'd the date, October 6.

October 6. A little after 6 P. M. I went to Madame Winthrop's. Madame seem'd to harp upon the same thing. Must take care of her Children; could not leave that House and Neighbourhood where she dwelt so long. I told her she might doe her children as much or more good by bestowing what she laid out in Hous-keeping upon them. I gave her a piece of Mr. Belcher's Cake and Ginger-

Bread wrapped in a clean sheet of Paper; told her of her Father's kindness to me when Treasurer, and I constable. My Daughter Judith was gon from me and I was more lonesom--might help to forward one another in our Journey to Canaan.

Octobr. 10. In the evening I visited Madame Winthrop, who treated me with a great deal of Curtesy; Wine, Marmalade. I gave her a News-Letter about the Thanksgiving.

Octobr. 21. My Son, the Minister, came to me by appointment and we pray one for another in the Old Chamber; more especially respecting my Courtship. About 6 o'clock I go to Madam Winthrop's; Sarah told me her Mistress was gon out, but did not tell me whither she went. She presently order'd me a Fire. I went in and read Sermons. After 9 o'clock Madam Winthrop came in, after lapping the Garden door twice or thrice. She receiv'd me courteously. I ask'd when our banns should be made publick; She said They were like to be no more publick than they were already. Offer'd me no Wine that I remember. I rose up at 11 o'clock to come away, saying I would put on my Coat. She offer'd not to help me. I pray'd her that Juno might light me home. She opened the Shutter, and said t'was pretty light abroad; Juno was weary and gon to bed. So I cam home by starlight as well as I could.

Novembr 9. Dine at Brother Stoddard's. Were so kind as to inquire of me if they should invite Madam Winthrop; I answer'd No.

Excerpt B

From The Secret Diary of William Byrd of Westover (1674-1744)

(October 25, 1709) I rose at 6 o'clock and read a chapter in Hebrew and then was disturbed with company. However I said my prayers and ate milk for breakfast. I went to the capitol about 10 o'clock where I found Colonel Carter. I sat about three hours and then went again to my chambers and ate a bite and did more business and came to court again. About 4 we went to dinner and I ate beef for dinner. Then we played at cards and I won 3 of Captain Smith...

(October 31, 1709) I rose at 6 o'clock and read two chapters in Hebrew and some Greek and Lucian. I said my prayers and ate milk for breakfast. About 10 o'clock we went to court. The committee met to receive proposals for building the College and Mr. Tullitt undertook it for 2,000 provided he might wood off the College land and all assistants from England to come from England at the College's risk...I rode to Green Springs to meet my wife. I found her there and had pleasure to learn that all was well at home, thanks be to God...Then we danced and were merry till about 10 o'clock. I neglected to say my prayers but had good health, good thoughts, and good humor, thanks be to God Almighty...

(Dec. 25, 1709) I rose at 7 o'clock and ate milk for breakfast. I neglected to say my prayers because of my company...About 11 o'clock the rest of the company ate some broiled turkey for their breakfast. Then we went to church, notwithstanding it rained a little, where Mr. Anderson preached a good sermon for the occasion. I received Sacrament with great devoutness. After church the same company went to dine with me and I ate roast beef for dinnen.. Then we took a walk about the plantation, but the great fog soon drove us into the house again. In the evening we were merry with nonsense and so were my servants. I said my prayers shortly and had good health, good thoughts, and good humor, thanks be to God Almighty.

(May 14, 1710) I rose at 6 o'clock and read some Hebrew and no Greek. I neglected to say my prayers but ate milk for breakfast, but the rest of the company ate meat. About 10 o'clock we walked to Mrs. Harrison's to the

funeral, where we found abundance of company of all sorts. Wine and cake were served very plentifully. At one o'clock the corpse began to move and the ship "Harrison" fired a gun every half minute. When we came to church the prayers were first read; then we had a sermon which was an extravagent panegyric or (eulogy). At every turn he called him "this great man," and not only covered his faults but gave him virtues which he never possessed as well as magnified those which he had. When (the) sermon was done, the funeral service was read and the poor widow trembled extremely...

(Feb. 6, 1711) I rose about 9 o'clock but was so bad I thought I should not have been in condition to go to Williamsburg, and my wife was so kind to (say) she would stay with me, but rather than keep her from going I resolved to go if possible. I was shaved with a very dull razor, and ate some boiled milk for breakfast but neglected to say my prayers. About 10 o'clock I went to Williamsburg without the ladies. I went to the President's where I drank tea...My wife and sister came about 2...About 7 o'clock the company went in coaches from the Governor's house to the capitol where the Governor opened the ball with a French dance with my wife. The Governor was very gallant to the ladies and very courteous to the gentlemen.

(BA) Have students read each excerpt separately. Give more detailed guide questions similar to those that follow:

1. How old was Samuel Sewall when he began to court Madam Winthrop?

2. How long had Mr. Sewall's wife been dead when he began to court Madam Winthrop?

3. What gifts did Mr. Sewall take Madam Winthrop?

4. What reasons did Madam Winthrop give for not marrying Mr. Sewall?

5. What was one argument that Mr. Sewall used to try to persuade Madam Winthrop to marry him?

6. What was one thing that Madam Winthrop said or did to discourage Mr. Sewall on his last visit there?

7. How long did Mr. Sewall's courtship last?

8. How would you describe Mr. Sewall's courtship?

9. Copy five words that are spelled, capitalized, or used incorrectly. Then, write them correctly.

The following guide questions may be used to lead discussion:

1. Which colony was Byrd from? What was his profession? Which class of colonists did he represent?

2. What constituted the primary part of Byrd's diary? What constituted the primary part of Sewall's diary?

3. What daily habits did each of the two men have?

4. How religious was each one? Underline the specific lines of both diaries to support your answers.

5. From these diary entries, contrast the lives of these two men. How did they differ? If each man represents a prominent figure in his respective colony, how did these two colonies differ?

V. DEVELOPMENTAL ACTIVITIES

The Dream of Material Comfort

The New World seemed a land of promise, an opportunity for individuals to make a fresh beginning. The land itself was vast and unconquered, promising riches but yielding them only at a great cost. Many men and women emigrated from Europe hoping to gain some of these riches which would give them material comfort; they found instead that they would have to struggle to survive.

A. Have students read John Smith's short statement in "Reports of the New World" (AALC), and contrast his dream with the realities of the hard life revealed in Bradford's "Landing at Plymouth" (AALO) and "On Their Safe Arrival..." (AALC).

1. Encourage students above-average in writing ability to practice plain (AA)and ornate styles. See the explanations in AALC.

2. Have students do the language activity, replacing obsolete expressions, following the selection in AALC ("Reports of the New World").

3. Have students read "The Pocahontas Incident" (AALO). Point out Smith's use of the superlative degree ("most fearfulest manner," "most dolefulest noise") and relate this to Elizabethan English. The ornate diction of the Elizabethans is apparent in Smith's writing. Ask a few capable students to find examples of the Elizabethan use of hyperbole.

B. Have students read the two versions of Psalm 1 from the King James Bible and the Bay Psalm Book. Ask the following questions.

1. What is the difference in adjective-noun position in each version?

2. What words are different? Can you give any reason for the difference?

C. Assign William Byrd's "Primitive Dentistry" (AALO) and write an account of an experience at the dentist's office. Students who write well might attempt to imitate Byrd's style.

D. Assign the excerpt from Sarah Kemble Knight's Journal, and suggest any of these activities:

1. Discuss the hardships of travelling during Madam Knight's time.

2. Write a journal entry similar to Mrs. Knight's, giving a narrative account of the hardships of modern day travelling.

3. Look up the origins of the following expressions:

a. vented his Spleen

b. Lubber
c. Pumpkin
d. fricasee
e. Carkes (carcass)
f. Annon
g. Lento (lean-to)

4. Have students determine what kinds of spelling "mistakes" Sarah Kemble Knight has made.

5. Capitalization had its start in the Middle Ages with the practice of illuminating the initial letter. In German the writer capitalizes all nouns. What was Sarah Kemble Knight's practice of capitalization?

E. Show the influence of practical life on philosophical ideas by having (AA)students read "Huswifery" by Edward Taylor.

F. The Revolutionary War has been glorified as an idealistic battle for freedom. In addition to this, however, it was a bitter struggle filled with privations for all involved. For a humorous treatment of this struggle, play Bob Newhart's "A Private in Washington's Army" from the album The Button-Down Mind.

The Dream of Religious and Political Freedom

Although many men and women came to the New World for wealth, many others sought the dream of freedom from restrictions imposed by society. Some who sought religious freedom found that they were members of a rigid, authoritarian group. Others who sought a perfect society found that they could not escape many of the problems of government.

G. To show the influence of the Puritan religion on the literature of the time, present Jonathan Edwards' "Sinners in the Hands of an Angry God."

1. Ask a member of the class or a member of the drama class to prepare an oral reading of Jonathan Edwards' "Sinners in the Hands of an Angry God." Have students then react to this statement: "He (Edwards) drove his listeners into paroxysms of terror which became so spectacular a legend as to create the popular image of a monster who did nothing but hail down fire and brimstone."

2. Have students read the selection and answer the following questions: (AA)

   a. To which three things does Edwards compare God's wrath? How does he develop the comparison?

   b. Describe the relationship between man and God. Write a parallel title for a sermon based on the relationship presented in the New Testament.

   c. What kind of ideal does Edwards have in mind?

   d. What limitations does this view impose on the individual?

3. Consider the questions under "The Form of Discourse: Persuasion" following the selection in Adventures in American Literature, Classic Edition.

H. To show the influence of the Puritan colonization on the American language, point out that the Puritan religion would not condone profanity. Consequently, the American language has a number of euphemisms for words or expressions which the Puritan would consider profane. Have students list as many of these as they can. (Example: gosh, darn, heck)

1. Next, have students examine the following settlement names to deter-
(AA) mine the influence of the Puritan's life and background:

a. Bath	e. New London	j. Mt. Carmel
b. Andover	f. Cape Ann	k. Providence
c. Salisbury	g. Cape Elizabeth	l. Concord
d. Norwich	h. Bethel	m. Hope
	i. Jordan	

(Note to the teacher: The information needed to supply specific details relevant to this activit, are available in Marckwardt's American English (Oxford: 1958), p. 153)

2. Interested students might also look up settlement names which show
(AA) the influence on our language of people from countries other than England.

I. The following activities present the Puritan's personification of evil and the free-thinker's humorous treatment of this personification. Select from among them those most suitable for students of varying interests and abilities.

1. Assign "The Devil and Tom Walker" and "The Devil and Daniel Webster."

a. After giving guide questions for the initial readings, ask students to consider these questions as a guide to comparative study:

(1) How is the devil described in each story?
(2) What kind of man is the victim in each story?
(3) What is the fate of each victim?
(4) What is the legend on which these two stories are based?
(5) What is the difference in narrative structure in the two stories? Note the difference in the exposition of each.
(6) What is the difference in the type of humor each author uses?
(7) Compare the proportion of author's narration and dialogue in each. What generalization can you make about the difference in the styles of writing?
(8) The Faust legend is European; yet both of these stories are
(AA) set in New England. Cite characteristics of this background which make it particularly appropriate.

b. Analyze the language of the two stories.

(1) Compare the dialogue in the stories. Does Irving make any attempt to differentiate the speech of his characters? Does Benét?
(2) List some expressions from the dialogue that may have been in common use in Irving's day that are not ordinarily in use today.

c. A picture of the devil often fits the time in which a story was written. In Irving's rural America, the devil was a woodsman; to the more modern Benét, he is a slick businessman. Envision evil personified today and write a description of the devil as you first meet him.

2. Assign the reading of "Strangers in Town" by Shirley Jackson (CAPR). For interpretation, ask students the following questions:

a. What does the first person point of view add to the story? Notice the first and last sentences. What details within the story contradict these statements?

b. Emerson said, "What I do is all that matters, not what other people think." In what way does this statement describe Mrs. West and Mallie? Does it also describe the other people in the town? Which characters have something in common with the Puritans?

c. One critic has said about Shirley Jackson, "Her work moves on the (AA) invisible shadow line between fantasy and verisimilitude; it hovers between innocence and dark knowledge." Support these contrasting characteristics.

d. In the story, a number of colloquial expressions carry with them connotations beyond the literal meaning, and probably more revealing than the literal meaning. For instance, when we read "I came right out and said..." we immediately hear the tone, sense the situation and the role of the speaker, and guess at the outcome. Ask students to react to the following expressions from "Strangers in Town."

(1) "It's my held opinion..."
(2) "...and high time, too."
(3) "I know for a fact..."
(4) "Well, I can tell you..."
(5) "You don't say."
(6) "...told her right to her face..."
(7) "You got every right in the world..."
(8) "Well, that just about did it for me."
(9) "I can't say I relished the notion."

e. Have students tell ghost stories. (The teacher may initiate this by relating something that he has either experienced or read about) For a composition activity, have students write the formula for a ghost story. (They should use elements they have observed in setting, use of observer, tone, description of the supernatural element, outcome.) For a language activity, have students determine the difference in language in telling and writing a ghost story. (They should mention whispering for suspense in oral narration and accumulating detail for suspense in writing.)

J. Use the following procedures to help students examine the theme of man's conflicts with society at this period in history:

1. Examine such a situation in Arthur Miller's "The Crucible."

a. Before the initial reading, have students recall certain Puritan attitudes (the nature of sin, the vital role of religion, the concept of God, the supernatural world) and characteristics of the Puritan society (the relationship of Church and State, family life, the lack of individual freedom).

b. In studying the structure of the play, ask students questions to bring out the following points:

(1) The play is divided into four acts which alternate between the public and private life of John Proctor.
(2) The structure emphasizes that man needs insight into both in order to establish his identity.
(3) Historically, public morality and private morality have not always been the same (cf. modern youth's attempt to combine the two by making public their private morality by exposing the hypocrisy of adults).
(4) Conflicts requiring moral decisions may appear in one's public life, or private life, or both.

c. Have students divide the characters into two groups: those who act from ulterior motives; those who act from real motives. Ask them to re-examine the dialogue from these new points of view.

d. Ask students to determine what conflicts confronted Proctor, what choices were available, and why he made the choice to die.

2. Discuss the reasons for the deliberate use of obsolete language by a modern writer in <u>The Crucible</u>.

3. Assign "Trials at Salem" (ALTW), and ask students to examine a situation where the society failed in its responsibility to protect the individual. If sets of books are not available, make a tape of the account and prepare students for a listening activity instead of a reading activity. (The teacher's manual accompanying the SRA Reading Laboratory has several suggestions for developing comprehension in listening.)

4. Assign the selections "We Aren't Superstitious" and "The Fog on (BA)Pemble Green" (ACC) to achieve the same objectives.

K. Have students either read "The Minister's Black Veil" or listen to the record.

1. Questions on the elements of fiction, ambiguities in the story, sym-(AA)bolism, and the story as a parable can be adapted from the Teacher's Manual of <u>Major American Writers</u>. For <u>all</u> students, use the following questions to relate the story to the purpose of this activity.

a. What changes occur in the minister's relationships with others after he begins wearing the veil?

b. What changes occur within the minister?

c. Do you ever find out definitely why the minister wears the veil?

d. What reasons are suggested by the congregation, by Elizabeth, by the minister himself?

e. Judging from the minister's comment at his death, "I look around me, and, lo! on every visage a Black Veil!" and all the other clues in the story, what do you think the veil represents?

2. Ask students to prepare for writing or discussion by deciding whether the purpose and penalties for unusual dress today are different from the minister's, and account for the differences that may exist.

L. The teacher may wish to suggest a study-in-depth of one writer. Hawthorne is a possible selection for gifted students at this point. Thornton Wilder, more appropriate for the majority of college-bound students, could be used toward the end of this unit. See the following sources for suggestions for teaching Hawthorne's works:

1. Questions following "Young Goodman Brown" (ALTW) and the Teacher's Manual (MWA).

2. Questions following "Ethan Brand" in (ALTW).

3. Questions on The Scarlet Letter in the County bulletin "Suggestions for Teaching the Novel, Grade 11."

(Note: For average classes, use Ethan Frome to show the kinds of forces that deprive man of his freedom, instead of The Scarlet Letter. Detailed activities are listed in Unit V, Developmental Activity M.

M. To illustrate the writers' concern with the search for an ideal society:

1. Have students read any or all of the following selections:

(AA) "Letters on the Limits of Freedom" Williams (AALO)
"The Farewell Address" Washington (AALO, AALC)
"The Crisis" Paine (AALO, AALC)
"Speech in the Virginia Convention" Henry (AALO, AALC)
"The Declaration of Independence" Jefferson (AALO, AALC)

(BA) Have students read any or all of these:

"The Free Man" Richter (ACC)
"The New World" Engle (ACC)
from "Private Yankee Doodle" Martin (ACC)
"The American Turtle" Holbrook (ACC)
"A Spy for Washington" Falkner (ACC)

For any or all of these, students should determine the kind of ideal that is expressed in the selection. What kind of problems confront the individual when he proposes a change in the existing social structure?

2. These selections also lend themselves to these kinds of language (AA) emphases:

a. a study of allusions in Patrick Henry's speech

b. a study of vocabulary (following the Washington and Jefferson selections in AALC)

3. Many teachers and administrators frown upon "public display of affection in the corridors." Some make rules (laws) limiting this behavior. Confront students with such a law legislating their behavior and ask them to react to the following: If you disagree with the law, will you obey it? If you do acquiesce, what freedom are you losing? If you don't, are you prepared to be punished? Why?

4. Have a group of students examine magazine articles and report on the growth of militancy among college students (beginning with the Free Speech movement at Berkeley). Ask another group to present the development of modern militancy among Blacks (beginning with the Montgomery, Alabama bus boycott). Have the class determine the following:

   a. How effective is violence in inducing social change?

   b. Is the possible destruction caused by violence worth a positive end result?

   c. What are the responsibilities of the militant reformer?

   d. What types of people tend to associate themselves with violent social change?

5. For an additional view of life in the colonial age, assign the poetry of Phillis Wheatley in K and AE:P.

N. When people are dissatisfied with an authority, they may use several methods to voice their displeasure, chief among them being attempts to persuade.

1. Persuasive rhetorical devices appear in all the selections, particularly Paine's essay and Henry's speech. Have students read the following sketch of Hitler (without identifying him). Ask what the writer has done to make his position attractive to readers.

> "He had an unhappy childhood and little formal education. His ambition to become an artist was bitterly opposed by his father. Although self-educated, he became the author of a book, the sales of which in his country ranked next to those of the Bible. Obstacles did not discourage him. People would say, 'Why, you can't do that,' but he hurdled one barrier after another. He placed a great deal of emphasis upon improving the health of young people, and he was known throughout the world as a dynamic speaker. One of his closest associates said of him: 'He accomplishes great deeds out of the greatness of his heart, the passion of his will, and the goodness of his soul.'"

Then say that the man is Adolph Hitler. This description is used by Kenneth S. Keyes, Jr., in How to Develop Your Thinking Ability, McGraw-Hill, to show how easy it is to form a misleading picture from accurate and verifiable facts.

(AA) Study the development in Paine's argument. Continue the analysis by pointing out examples of similes and metaphors, parallelism, climactic

organization, and point of view.

2. Satire is another method of calling attention to social problems. Have students read "Rules by Which a Great Empire May Be Reduced..." by Franklin and "The Battle of the Kegs" by Hopkinson. They will probably miss the humor because of their lack of involvement in the criticism. Then play selections from Bob Newhart's Button-Down Mind to point out similar devices. Popular music also illustrates both light and bitter satire (see Simon and Garfunkel's "Big Bright Green Pleasure Machine" and "Silent Night/Seven O'Clock News Summary"). Refer to the section on satire and irony in AALC, p. 49.

3. (AA) Have students write a brief satire about some situation they wish to ridicule; for example, "Ten Ways to Make a Good Impression on Your First Date." (Examine the section in Preface to Critical Reading on "Connotations in Political Persuasion" as a reference.)

4. Have students present Long Range Activity F.

O. In Benjamin Franklin's writings appear the syntheses of the values of both the Puritan and Revolutionary periods.

1. (AA) Franklin has been called an "ungodly Puritan." For an illustration of this "ungodliness," have students read any available relevant excerpt from the Autobiography and answer the following questions:

a. What examples showing Franklin's concern for duty and morality can you find in this selection?

b. What influence of practical life do you find on these religious ideas?

c. How did Franklin "secularize" the Puritan religion?

2. Have all students read "Sayings of Poor Richard."

a. (BA) Assign a saying to each, and have him explain it and possibly elaborate on the idea.

b. Are the ideas in the sayings those of Puritan Franklin, worldly Franklin, or both? Explain.

c. A language activity on the difference between popular and learned words is also appropriate here. Examples from the readings should be given as illustrations.

(1) Begin by asking students the difference between "turn off the lights" and "extinguish the electric lights."
(2) Then have students write the learned word for each of the following: choose, brave, destroy, stiff, round, thin, try, sharp, crazy, king, book, teacher, play.
(3) Have students write the popular word for each of the following: oration, conflagration, erudite, cryptic, atmosphere, corpulent, veracious, decapitate, flaccid, mendicant.

d. (AA) Some of Franklin's sayings were "borrowed" from other sources. Show students the form in which they originally appeared and

have them contrast the style. Then have students write some of the sayings, replacing colloquialisms with "learned" words. What difference does this change in the levels of language make on the style?

The Search for Individualism

Having conquered the land and achieved political freedom, the early 19th century artist and thinker turned to the American's search for individuality. The American needed to be a self-reliant man who did not require dogmatic thought or organized social structure to tell him how to live; the idealist wanted to become "the captain of his soul."

P. Show the sound-filmstrip, Concord: A Nation's Conscience. In addition to the listening activities focusing on content, ask students to listen for criticisms which are still relevant today.

Q. Ask students to study the writing of Emerson as an illustration of extremely idealistic individualism and non-conformity. (Note: Avoid with extremely slow sections.)

1. Give the following guide questions for the initial reading of "Self-Reliance."

   a. What is ignored when you envy another? What is killed when you imitate another? (Par. 1)

   b. How does Emerson describe the society? (Par. 2)

   c. How do sentences 2 and 3 in Par. 3 further explain the initial statement: "Whoso would be a man must be a nonconformist"?

   d. What is Emerson's view of consistency? (Par. 4)

   e. What effect does progress have on self-reliance? (Par. 5)

2. Use the following questions as the basis for a discussion of Emerson's essay:

   a. List the attributes of the self-reliant individual as Emerson describes him.

   b. Why is Emerson's view of consistency so important to the American nation as a whole?

   c. Does Emerson's philosophy of individualism seem irresponsible to you? If so, in what ways? If not, what keeps it from being a statement of belief in mere selfish whim?

   d. Is self-reliance a possible philosophy to follow today?

3. Emerson made some bold statements that can easily be misunderstood. Ask students to discuss in speech or writing the meaning and implications of one of the following quotations from "Self-Reliance."

a. "Society everywhere is in conspiracy against the manhood of every one of its members." Does he mean that the individual should withdraw from society? overthrow society?

b. "To be great is to be misunderstood." Does he mean that to be misunderstood is to be great?

c. "With consistency a great soul has simply nothing to do." Is a great soul never consistent? Are those who are inconsistent great souls?

d. "He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness." Is goodness relative? Does the term "goodness" change meaning from one person to another?

4. Have students write a one-sentence definition of the following terms as used by Emerson in the context of this essay: society, consistency, intuition, nonconformity.

5. To continue the study of formal diction in writing begun in Developmental Activity N, have students complete the language activity following Emerson's selections in AALC.

6. Have students read a poem by Emerson and compare it to an essay.
(AA) One of the following groups would do: "Nature" and "Forbearance," "Compensation" and "Compensation," "Nature" and "Brahma," "Self-Reliance" and "Voluntaries III."

a. How is the central theme of the poem related to the idea in Emerson's essay?

b. Compare the subject-predicate order in the poem with that in the essay. Which is easier to understand?

c. One of the noticeable aspects of Emerson's prose style is the variation of sentence length within the paragraph. Do you observe the same variety in the poem?

d. In which type do you notice more imagery? Would you say that Emerson's imagery in the poem is more or less interesting than in his essay?

e. Rewrite several sentences of the poem into prose. Rewrite several sentences of the essay into poetry.

f. Have students present Long-Range Activity C.

R. Choose from among the following activities to illustrate the ideas and actions of the non-conformist.

1. Various societies react in different ways to the nonconformist. Have students recall the Puritan's reaction to Roger Williams and our society's reaction to a modern dissenter like Dr. Spock. Ask students to determine how these reactions are similar and how they differ. /*Able students might be interested in looking at the

reactions of uncivilized groups toward their nonconforming members and reporting their findings to the rest of the class.7

2. Use the filmstrip-recording, "An Interview with Henry David Thoreau," to extend the ideals of the non-conforming individual. As a follow-up, either have students read "Resistance to Civil Government" in American Essays or put on tape excerpts from "Civil Disobedience." (Having the tape on reserve in the library provides a good opportunity for students to practice listening and note-taking skills.) Discuss only the following general points:

   a. Thoreau says: "Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once?" Which solution does Thoreau propose? Which would you propose?

   b. What are Thoreau's arguments in favor of passive resistance?

   c. In what way does the imprisonment of those who practice passive resistance help their cause?

3. Have students present Long Range Activity E.

4. Have students read the section of Walden that deals with simplicity. (AAL, Olympic Edition, p. 592; Classic Edition, pp. 189-190)

   a. Describe Thoreau's idea of a simple life.

   b. What is the relationship between simplicity and self-reliance?

   c. What has occurred since Thoreau's time to make his goal of simplicity even more valuable today? Is it easier or harder to get?

   d. What have we done to either achieve simplicity or compensate for the loss of it?

5. Divide students into pairs and have each pair think of an idea for a still-action scene in which it is evident that a student is having difficulty maintaining his individuality. (i.e., a picture of a boy looking undecided when another invites him to drag race or smoke marijuana or take LSD.) Have the class evaluate each scene and choose ten or twelve to be photographed.

6. Have students select a public figure who is obviously (and perhaps legitimately) at odds with his society. Ask students to read back issues of newspapers and magazines in order to become somewhat informed about their situations. Then organize a mock informal trial in which the subject is tried and a verdict given.

7. Have students present Long Range Activity G.

S. An idealistic philosophy comparable to that of Emerson and Thoreau receives modern treatment in Maxwell Anderson's story of Socrates, Barefoot in Athens (AE:D) The discussion questions in the text of the play are complete enough so that students may read the play independently

with little guidance from the teacher.

1. Ask the following question to synthesize the discussion: Which American ideals are related to the following quotations from the play?

   a. "When you are searching for truth, my dear, money can only corrupt you. Once get into the habit of taking it and you'll steer toward where money is, not toward the truth." (p. 186)

   b. "We concluded that the most valuable thing a man or state could have was freedom." (p. 202)

   c. "All my life I've been saying it is better for a man to die than to do what his soul believes to be wrong. Shall I now do wrong to save my life?" (p. 206)

   d. "Make me content with what I have but not self-satisfied. Let me give more than I get, love more than I hate, and think more of living than of having lived." (p. 232)

   e. "The air of democracy is only healthy when inquiry bites constantly at the heels of every proposal and every project, even at the foundations of our way of life." (p. 235)

   f. "A despotism dies of the truth, a democracy lives by it!" (p. 243)

   g. "This has been our genius--a genius for light, for open hearings, for the uncovering of secret things: yes, for nakedness, for nakedness of the human body in the sun and for naked truth in the human mind! Shut out the light and close our minds and we shall be like a million cities of the past that came up out of mud, and worshipped darkness a little while, and went back, forgotten into darkness!" (p. 244)

   h. "The unexamined life is not worth living! The unexamined life is built on lies, and a free world cannot live by lies. Only a world of slaves can live by lies." (p. 245)

2. Have students list and discuss the similarities between Thoreau and Socrates, Emerson and Socrates.

The Freedom of Nature as Environment

When nature ceased to be a major adversary of the pioneer, poets began seeing it as one of the integrating forces for man and the world around him as well as a source of pleasure. The 19th century poet saw nature as a spiritual force re-affirming the relationship between man and God. The interest in the beauty of the world extended to an interest in the beauty of man's creations. Consequently, this period marks the beginning of a truly artistic literature.

T. Have students read any of the following selections to determine the author's attitude toward nature:

Emerson, "The Rhodora"
Bryant, "To a Fringed Gentian"

Lowell, "The First Snowfall"
Longfellow, "Hymn to the Night," "The Tide Rises, the Tide Falls"

All of these poems provide the teacher with an opportunity to review some characteristics of lyric poetry.

U. Have students read a description from Thoreau's Walden and contrast it with E. B. White's Walden June, 1939 (AALC).

V. To compare Emerson's and Bryant's ways of writing about nature, have students read Bryant's "Thanatopsis" and the discussion questions following the selection (AALC) to clarify the poet's view of nature.

Next assign the excerpt from Emerson's essay on nature and compare the ideas to those expressed in the other works.

The message of both Bryant and Emerson is essentially the same. Ask students what determines the differences in the presentations. Use questions similar to those in Developmental Activity R 6.

The Artist's Freedom

One thinks of the artist as being the most individualistic of all men. Yet, most of the nineteenth century poets lived conservatively in little villages, very much a part of their community life. Edgar Allan Poe was probably the first self-conscious artist whose literary efforts illustrate his own theories of literature. In this sense, he is a good example of the free artist.

W. Assign "The Bells," "To Helen," "The Raven," and "Annabel Lee," (available in several sources) to show Poe's interest in aesthetic beauty.

1. Read aloud or play a recording of "The Bells." Through the rhythm of the reading, the students should appreciate the musical quality of the poem. Ask students to identify either the message or the purpose of the poem. They should conclude that there is no didactic message, only enjoyment through appeal to the sense of sound.

2. Read "To Helen" and ask students to identify the classical allusions. Through a discussion of the content, students should conclude that Poe again is interested only in an appeal to the sight of beauty.

3. Assign "The Poetic Principle" (AE:NF) to an interested student. In a report he should bring out Poe's ideas about the three appeals of literature: it may appeal to the moral sense or duty such as Hawthorne's works; it may appeal to truth such as Emerson's work; finally, it may appeal to literature which he tried to do.

4. Assign "The Raven" and "Annabel Lee" and have students apply the blending of Poe's ideas to these two poems.

X. Although masterfully written, the prose of Poe emphasizes Gothic horror rather than melancholy and beauty.

1. Have students read two of Poe's stories: "The Fall of the House of (AA)Usher" (AALC) and "William Wilson" (ALTW). In addition to the

activities following each selection, choose from some in the Teacher's Manual of MWA.

2. As an alternate activity, have students read or listen to "The Pit and the Pendulum." Because Poe told the story through the perceptions of an emotionally distraught narrator, the plot is difficult to follow. Ask detailed questions to clarify the action before discussing the single effect on the reader.

3. Students on all levels may read "The Tell-Tale Heart."

   a. Because many students are already familiar with the story, the teacher may look at it in a new way. An excellent film version of the story is produced by United Artists of America. The purpose of the Disney artists who created it was to transfer the verbal text to a visual image by choosing architectural images. They emphasize the paranoia of the murderer by showing the fragmentation of each image--moon, clock faces, mirror, cup, saucer. Because the imagery is a direct translation from story to film, the student sees what he may later read.

   b. Follow the reading of the story with a writing activity. Have each student pretend that he is one of the policemen who questions the murderer. Have him write an objective account of what he observed from the time he entered the house.

VI. SYNTHESIZING ACTIVITIES

A. Have an interested student investigate the music of the pre-Civil War period to determine what is uniquely American and what is imitative of the European tradition and what ideas or feelings are expressed in the "American" music that are also expressed in literature.

B. Have a student create either a comic strip or a series of cartoons satirizing contemporary "values" by placing them in the colonial period (similar to the comic strip, "B.C."). If the student uses pencil and plain white paper, the teacher can easily have transparencies made so that the project can be shared with the class.

C. Have a group of students create a hand-puppet show which presents a dialogue between two or more authors or characters studied in this unit. These should illustrate relevance of ideas and may also illustrate some principles of language study. For example, a dialogue between Poe and Thoreau might be based on their reactions to this question: What do you think of the twentieth-century non-conforming adolescents who dress in an unusual way, who create violent disturbances to make their points, and who seem to ignore the authority of adults? Or a dialogue between Benjamin Franklin and Emerson might deal with the relative importance of practical ends and idealistic values.

D. Have a student select a poem and read it on tape to a musical background appropriate to the tone of the poem. Some students may wish to compose either the poem or the music or both. (Occasionally even the most timid students will participate willingly in this activity--either as listeners or recorders.)

E. To illustrate the theme of "a different drummer" (Thoreau, AATW), a student may give a media presentation. He may use music, slides, transparencies, film clips, oral reading, special lighting effects or any other form to illustrate the thoughts, actions, and influences of this non-conformist in American life.

VII. RELATED LANGUAGE ACTIVITIES

A. Activities in Unit

1. Study of word borrowing - Long Range Activities I and J
2. Study of obsolete expressions - Developmental Activities A 2
3. Study of obsolete superlative degree - Developmental Activities A 3
4. Study of variation in adjective-noun position - Developmental Activities B
5. Study of word origins - Developmental activities D 3
6. Study of non-standardized spelling and capitalization - Developmental Activities D 4, D 5
7. Study of euphemisms for profanity - Developmental Activities I 1
8. Study of origins of settlement names - Developmental Activities I 2,3
9. Study of dialogue in "The Devil and Tom Walker" and "The Devil and Daniel Webster" - Developmental Activities J 1 b
10. Study of difference in code between speaking and writing - Developmental Activities J 2 b
11. Study of connotation in colloquial expressions - Developmental Activities J 2 c
12. Study of Miller's deliberate use of obsolete language - Developmental Activities K 4
13. Study of use of literary allusions in persuasion - Developmental Activities N 2
14. Study of connotations in political persuasion - Developmental Activities O 3
15. Study of semantics in persuasion - Developmental Activities O 1
16. Study of use of formal diction in writing - Developmental Activities R 5

B. Additional Suggestions

1. Study the figurative language in any poetry.
2. Study the use of balanced sentences in persuasive writing.

3. Find examples of effective use of loose and periodic sentences.

4. Note the verbs used to describe the initial appearance of a character in any story.

5. Study the importance of precise word choice in defining terms.

6. Use activities on the contrasts in spelling, pronunciation and vocabulary between English and American English similar to those in Your Language, pp. 286-294.

7. Use activities which illustrate the American's attempt to glorify the commonplace. Some examples would be the use of "opera house" for entertainment hall, saloon (from French salon) for public house, college for establishments other than academic institutions (barber's college, business college). For reference, see American English by Albert H. Marckwardt.

8. Consider those aspects of semantics having to do with the concept of words as symbols of reality. This may lead tnto a study of the difference between the function of language in ordinary life and its function in poetry.

9. Study changes in diction, etc., from this period to today.

10. Discuss the writer whose prose seems most like modern prose.

VIII. RELATED COMPOSITION ACTIVITIES

A. Activities in Unit

1. Oral - Panel presenting a Utopian society - Long Range Activity B

2. Oral - Report on Romantic art and music - Long Range Activity C

3. Oral - Round table discussion on religious issues - Long Range Activity D

4. Oral - Debate on civil disobedience - Long Range Activity E

5. Oral - Program on satire - Long Range Activity F

6. Written - Narrative account of experience at dentist's office - Developmental Activities C

7. Written - Journal entry giving narrative account of travelling - Developmental Activities D 2

8. Written - Description of a modern devil - Developmental Activities J.1 c

9. Oral - Narration of ghost stories - Developmental Activities J.1 c

10. Oral or written - Comparison of purposes of bizarre dress - Developmental Activities 2

11. Written - Brief satire about situation for ridicule - Developmental Activities 03

12. Oral - Group analysis of militancy - Developmental Activities S

13. Written - One sentence definitions - Developmental Activities XL

B. Additional Suggestions

1. Written - Following the study of persuasive devices, have students state a definite point of view about some school or local issue, using devices of persuasion discussed during the unit.

2. Written - Have students write an extended definition on some value discussed in the unit; for example, justice, dignity, awareness, freedom, etc.

3. Written - Have students write a convincing petition concerning some school problem, get it signed by a representative group of students, and present it to the administration.

IX. RELATED FILMS

C - Central Film Library
BC - Baltimore County Library
P - Pratt
R - Rental

American Literature - Colonial, National, Revolutionary - C
New England: Background of Literature - C
Man and God - C
Edgar Allan Poe - P
Northwest Passage - R
The Tell-Tale Heart - R
Frankenstein - R

X. SELECTIONS FOR MAJOR ACTIVITIES

Average and Above	Average and Below
Sewall, "Samuel Sewall's Diary"	Sewall, "Samuel Sewall's Diary"
Byrd, "The Secret Diary of William Byrd of Westover"	Byrd, "The Secret Diary of William Byrd of Westover"
Smith, "Reports of the New World" AALC	Smith, "Reports of the New World" AALC
Bradford, "Landing at Plymouth" AALO	Bradford, "Landing at Plymouth" AALO
Bradford, "On Their Safe Arrival..." AALC, AE:NF	
Smith, "The Pocohontas Incident" AALO, AE:NF	Smith, "The Pocahontas Incident" AALO, AE:NF
Byrd, "Primitive Dentistry" AALO	
Knight, "Journal" AALO, AE:NF	
Taylor, "Huswifery" AALO	
Edwards, "Sinners in the Hands of an Angry God" AALO, AALC, AE:NF	
Irving, "Devil and Tom Walker" AALC, ALTW	Irving, "Devil and Tom Walker" AALO
Benet, "Devil and Daniel Webster" AALO, AALC	Benet, "Devil and Daniel Webster" AALO
Jackson, "Strangers in Town" CAPR	Jackson, "Strangers in Town" CAPR
Miller, "The Crucible"	Miller, "The Crucible"
Benet, "Trials at Salem" ACC	Benet, "Trials at Salem" ACC
	Benet, "We Aren't Superstitious" ACC
	Barker, "The Fog on Pemble Green" ACC
Hawthorne, "The Minister's Black Veil" AALC	
Hawthorne, "The Scarlet Letter"	
Williams, "Letters on the Limits of Freedom" AALO	
Washington, "The Farewell Address" AALO, AALC	
Paine, "The Crisis" AALO, AALC, AE:NF	
Henry, "Speech in the Virginia Convention" AALO, AALC	
Jefferson, "The Declaration of Independence" AALO, AALC	
Wheatley, "Poetry" AE:P, K	
	Richter, "The Free Man" ACC
	Engle, "The New World" ACC
	Martin, "from Private Yankee Doodle" ACC
	Holbrook, "The American Turtle" ACC
	Falkner, "A Spy for Washington" ACC
Franklin, from Autobiography, AALO, AALC	
Franklin, "Sayings from Poor Richard's Almanac" AALO, AE:NF	Franklin, "Sayings from Poor Richard's Almanac" AALO, AE:NF

Average and Above	Average and Below
Emerson, "Self-Reliance" AALO AE:NF	Emerson, "Self-Reliance" AALO, AE:NF
Thoreau, "Resistance to Civil Government"	
Thoreau, "Walden" AALO, AALC, AE:NF, ALTW	
Anderson, "Barefoot in Athens" AE:D	
Emerson, Bryant, Lowell, Longfellow - Poetry AALO, AALC, AE:P	
Poe, Poetry AALO, AALC	
Poe, "Fall of the House of Usher" AALC, "William Wilson" ALTW, "Pit and the Pendulum" AALO, "The Tell-Tale Heart" AALO	Poe, "Pit and the Pendulum" AALO, "Tell-Tale Heart" AALO

UNIT THREE

THE AMERICAN DREAM ON TRIAL

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

Life for the American had become a paradox. Never did the dichotomy between the ideal and the real become more apparent than during and after the Civil War. At this point in our history Americans began to sense the disparity between what a nation professes to desire for its citizens and what the individual citizen realizes. The clash of values erupted into the chaos of a horrible and bitter war, dividing regions and sometimes even families. But even more chaotic was the conflict within the individual as he was forced to decide his role in this tragic event.

The irony of this disparity was dramatized by the conditions of the Negro and the white Southerner after the war. The "vanquished" -- the white Southerner -- was expected to abandon old traditions and institutions and to embrace a new concept of freedom which required him to have concern for every American not as a member of a race but as a man. The black man, who emerged as victor in the fight against slavery, looked forward to a dreamed-of era of personal freedom and economic opportunity. But the vanquished was able to adapt to his defeat only as far as political and economic necessity required; through pride and tradition he found ways to perpetuate the social institutions that gave him superiority in a racially separate society, further complicating our country's tangled notions of American freedom. The "victor" found not the fulfillment of the American dream but instead disappointment and disillusionment.

The tragedy of this paradox and the unending struggles to alter it have been major themes in the American arts, particularly in American literature. The bitter experience of a great civil war and the difficult aftermath are the subject of this unit.

B. Language

This unit presents opportunities for students to study the contributions of various people to the development of the American language, especially people representing the lower classes in contrast to the influence of those in the upper classes in Unit II. Activities are especially designed to focus attention on the writers' difficulties of translating oral folk traditions and dialectal speech patterns into written versions.

C. Composition

The composition activities in this unit emphasize some extensions of the basic skills developed in Unit II; for example, extended definition and more elaborate descriptions. In addition, Unit III introduces further opportunities to develop imaginative writing, particularly in connection with the language emphases.

II. UNIT OBJECTIVES

A. To develop these generalizations:

1. The writer's interpretation of the Civil War reveals it as a test of both dreams of freedom and security.

2. Both during and after the war literature reflects the difficulties of adjusting to the realities of the loss of individualism, the horrors of war, the economic and social upheavals, and the lack of assimilation of the Negro into either culture.

3. Experimentation with less traditional literary forms began after the war.

B. To help students understand all or some of these literary terms, modes, or techniques:

1. Flashback
2. Epic
3. Impressionism
4. Expressionism
5. Myth
6. Free Verse
7. Satire

C. To introduce the relationship of major writers to the key concepts of this unit:

1. Katherine Anne Porter
2. Stephen Vincent Benet
3. Stephen Crane
4. Eugene O'Neill
5. William Faulkner
6. Tennessee Williams
7. Ellen Glasgow
8. Lillian Hellman
9. Sidney Lanier
10. Walt Whitman
11. Herman Melville
12. Nathaniel Hawthorne
13. George Washington Cable

Recommended Time Allotment: 4 weeks

III. LONG-RANGE READING AND PROJECTS (See note on page 2 regarding code.)

A. Have students continue working on projects for the year-end activity.

B. A group of students might like to study some aspect of Negro contributions to American life as revealed in a number of movies, contemporary folk music, or in musicals. The finding could be presented orally or in writing.

C. Eudora Welty and Flannery O'Conner are two Southern writers of short stories, whose work presents varied aspects of contemporary Southern life. Some students may read stories by either writer and present written or oral reports in which they indicate how the stories reflect Southern problems and mores.

D. Robert Gould Shaw was a Negro colonel from Massachusetts who distinguished himself in the Civil War. Paul Lawrence Dunbar's poem "Robert Gould Shaw" (K) is a tribute to the colonel. Some students, individually or in groups, may report on this poem and on literature dealing with other Negro Americans who distinguished themselves in battle, or on the role of the Negro in the Civil War battles.

E. The ideological struggle between factions within the Negro community is an old one dating back as far as the turn of the century. During that period the gap that separated the conforming Negro American from the non-conforming Negro American is personified in two great figures in American history -- Booker T. Washington and W. E. B. Dubois. To compare points of view about Negroes by Negroes, read DuBois' "Of Faith of Our Fathers" from his long work Souls of Black Folk and Washington's "The Atlantic Exposition Address" from his autobiography Up From Slavery. Relate statements from each selection to statements being made by Negroes in today's society. Both selections are in American Literature by Negro Authors by Dreer, some of which a few departments might still have on their shelves. The poem "Booker T. and W.E.B" (K) would supplement the findings.

F. Laughter is a very effective weapon. In order to get students to appreciate its effectiveness, have several members of the class find examples of political cartoons published during the Civil War, duplicate them (transparency, ditto, opaque) for the rest of the class, and explain the background of each.

G. (AA) Have two groups of students work on the attitude of artists during the Civil War period. One group should do research on those musicians and artists who were involved in the social problems of the day; the second group should find examples of those who did not seem to be affected by the events of their time. As a result of these findings, students should be able to make some generalization about the role of the artist in his society. NB. Refer to the annotated bibliography for suggested sources.

H. Have students investigate elements or "localisms" of the early Southern region that remain as either used or recognized aspects of contemporary society, not only in the South but in other areas of the nation as well (i.e., the Georgian style of architecture; foods such as hominy grits, and language expressions like "you all.")

I. Not too many years ago many states and communities presented programs marking the Civil War Centennial. Students may investigate such activities of both Northern and Southern communities by writing to chambers of commerce and by referring to magazine articles through Reader's Guide and then present their findings at the end of the unit. It should be interesting to see whether or not the South and the North placed the same emphasis on these celebrations.

J. An individual or a group of students may plan a "definition" of the South and the Civil War era by selecting lines from the selections read during the unit and compiling them to be taped, with sound effects if possible.

K. Occasionally one hears the opinion voiced, often humorously, about the continuation of the hostility between the North and the South, sometimes in a language expression like "damn Yankee." Students may want to interview members of their community, especially people who have lived in both areas of the country, to investigate whether or not hostile attitudes do exist.

IV. INITIATORY ACTIVITIES

A. To show the conflicting values which led to the Civil War, have students react to each of the following words: tradition, rights, freedom, slavery. Then ask students what conflicting ideas a Northerner and a Southerner would have about these words.

B. List student reactions to the word "war." Since most reactions will be the result of the most recent war with which they are familiar, such as the war in Vietnam, have them attempt to relate these reactions to themselves (i.e., to put themselves in the place of the average people of Vietnam or to "transport" the war reactions to this country) in order to see the far-reaching implications that war can have on a nation. Ask them to consider the implications of a civil war in which a nation is divided against itself rather than presenting a united front.

C. The rigors of war, the shame of slavery, and the memories of the old order are preserved in the music of the South. Music afforded relief; recorded the pleasures, the hopes and the dreams of the present; and recalled those of the past. The Southern dream and the Southern reality are in its music. Suggest a dichotomy of the Southern "myth" and the Southern reality -- the almost <u>polar</u> ways of life of the aristocrat and the poor.

1. Study the lyrics to a Stephen Foster song for a romanticized view of the South.

2. Listen to the lyrics of "Carry Me Back to Old Virginny" to determine why it might have been chosen the state song. What aspects of the song may be offensive now to some groups? Why?

3. Square dancing and fiddling contests were common in the South. Students might enjoy hearing a recording of Stephen Benet's "The Mountain Whippoorwill" as an example of the lighter side of Southern Life.

4. To determine the effect of war on the individual, examine the lyrics of "When Johnny Comes Marching Home" and "The Battle Hymn of the Republic."

D. Examine Honore Sharer's painting "Workers and Painters." (ALTW, p. 643) The paintings the figures hold suggest the different goals and aspirations of human beings. Some figures are not associated with any painting. Conduct a discussion in which students suggest the significance of this.

E. To relate this unit with the ideals developed in Unit II, have students react to the following statement: Any American can become President of the United States.

F. Ask students to write a one-sentence reaction to the words "South" and "Civil War." Use these to initiate a discussion on the accuracy of our contemporary concepts of this region and this era. Collect the written reactions to be used in a synthesizing activity.

V. DEVELOPMENTAL ACTIVITIES

THE DREAM

A little less than one century after its creation, our nation was tested by the Civil War. The war was not only a confrontation between the Southern concept of the right to regional way of life built upon a traditional agrarian system and the Northern concept of a unified nation guaranteeing the right of freedom to all. Writers both during and after the tragic event have also interpreted the Civil War as a test not of division versus unity but of the varying drives of Americans -- the dream of the Southern aristocrat to preserve his traditional life, of the Negro to obtain his freedom, of the Northern industrialist to continue his nation's economic progress, of the Abolitionist to bring humane treatment to all, of many to preserve their individual freedom to fight for whatever they chose as right. With the confrontation of conflicting dreams, not only the nation but each individual faced a crisis involving a choice.

A. Abraham Lincoln and General Robert E. Lee represent the highest ideals of both sides in the Civil War, the testing ground for American democracy.

1. Duplicate without the authors' names the first paragraph of General Lee's "Letter to His Son" (AALC) and the fourth paragraph of Lincoln's "The Second Inaugural Address" (AALC) and have students compare the two.

   a. Is it possible to tell whether the Northerner or the Southerner wrote the selections?

   b. Were Lincoln's and Lee's aims for America the same, similar, different?

   c. List the dilemmas the war presented for the individual, the group, the nation.

2. To further show the terrible dilemma of the individual in making the ethical decision that would satisfy his conscience, teach the play Abe Lincoln in Illinois (5BP) by Robert Sherwood. Although the play traces the life of Lincoln only to the time of his first presidential victory, it stresses his constant struggle between a life considering his own personal wishes as opposed to one concerning his relationship to many other people, or, in other words, his realization of his potentialities.

   a. Refer to guide questions at the end of the selection for discussion. Emphasize Abe's paradoxical attitude toward nature as a manner of personal consolation and his consideration of "escaping" some crucial decisions by going farther west.

   b. Ask the class to react to the following lines from the play in relation to the dreams and dilemmas of individuals just prior to the war:

      (1) Nancy to Josh and Bowling - "Because the one thing he needs is a woman with the will to face life for him...He listens too much to the whispers, that he heard in the forest where he grew up, and where he always goes now when he wants to be alone. They're the whispers of the women behind him --

his dead mother -- and her mother, who was no better than she should be. He's got that awful fear on him of not knowing what the whispers mean, or where they're directing him."

(2) Abe to Billy -- "But--you talk about civil war--there seems to be one going on inside me all of the time. Both sides are right and both are wrong and equal in strength. I'd like to be able to rise superior to the struggle--but--it says in the Bible that a house divided against itself cannot stand, so I reckon there's not much hope."

(3) Mary to Elizabeth and Ninian -- "You live in a house with a fence around it--presumably to prevent the common herd from gaining access to your sacred precincts--but really to prevent you, yourselves, from escaping from your own narrow lives. In Abe Lincoln I see a man who has split rails for other men's fences, but who will never build one around himself."

(4) Seth to Abe -- "That territory has got to be free! If this country ain't strong enough to protect its citizens from slavery, then we'll cut loose from it and join with Canada. Or, better yet, we'll make a new country out there in the far west."

c. Students, especially girls, often are disturbed by the "romantic" scenes of the play, particularly Abe's failure to marry Mary on the originally planned wedding day, and his notifying her of his decision by letter instead of in person. Plan a composition assignment so that students may select from some of the following suggestions: a girl may write a reply to Abe's letter from the point of view of Mary Todd; a boy may rewrite the letter to conform more to the chivalrous code of a Southern gentleman instead of the raw Westerner that Abe represented; or any student may write a brief dialogue in which Abe tells Mary his decision in person instead of by letter.

d. This play offers a good opportunity for a study of language.

(1) There are many examples illustrating the contrast in the levels of language, especially those caused by differences in education and social class. Use the characters of Jack Armstrong and Ninian Edwards in Act I, Scene 2, in the Rutledge Tavern to introduce this contrast.

(a) Assign students a contrast of dialogue by two other characters representing a similar difference in educational and social background.

(b) Ask students to collect examples of the language that would now be considered substandard, such as "catched" in Act I, or a localism, such as "'foxing' Abe's pants with buckskin" in Scene 2.

(2) Ask students to reread the playwright's interpretations of the Lincoln-Douglas debate in Act III, Scene 9, to contrast the two different styles of speech-making, especially the

the classical allusions of Douglas as opposed to the more homely references of Lincoln. How does each speaker emphasize his ideas? Which depends more on overstatement? on understatement? A brief study of rhetoric and, also, of debate would be beneficial here. Interested students may volunteer to investigate and bring to class the actual debates for comparison with the playwright's version.

(3) Ask students to contrast the language of these speeches for a general audience, in Act III, Scene 9, with the language of the more private conversation, such as the visit of the Northern political leaders to the Lincoln home in Act III, Scene 10. Although some of the same topics are discussed, the form and vocabulary of the sentences are different. Students should realize that in order to be effective, the communicator must consider his audience or the interpreter.

3. Use "Lee in Battle" (ALTW) to show the constant cognizance of the cruelties of war that made his personal decision and responsibility so agonizing. Ask the class to find lines to prove Lee's qualities that would have made him an ideal leader of men, whether in war or in peace.

B. The dream of the aristocratic Southerner to preserve his way of life can be seen from different points of view.

1. Introduce or review, if used as an initiatory activity, the romanticized view of the Old South by playing the records or just presenting the lyrics of some songs by Stephen Foster. Assign the short biographical sketch "We'll Always Sing His Songs" (GASB) for discussion in relation to particular lines from Foster's songs. What picture of the South do these songs portray?

2. Life of the Southern plantation class is portrayed in Katherine Anne Porter's story "The Old Order" (from the book by the same name). Stress the comparisons and contrasts in the lives of the two women of the same age, living on the same plantation--the one free and the other a slave. Point out Porter's technique of flashback. How is it effective for this particular story? Another short story that demonstrates plantation life through the point of view of a matriarchal Southern woman is "The Source" also in The Old Order.

3. Benet's "Portrait of a Southern Lady" (AALO), an excerpt from John Brown's Body, illustrates the Southern aristocrat class in general and the Southern woman in particular. Students should find lines illustrating the contradictory character of a Southern lady, her outer fragility and her inner strength. What duties did a Southern aristocrat in general have? What did this class emphasize? To make this presentation more vivid, play the lines from the recording of John Brown's Body.

4. Although he was born of Southerners, Mark Twain's childhood in the (AA) frontier town of Hannibal and his family's economic situation made him an "outsider" in regard to Southern aristocracy. Assign his brief essay "Enchantments and Enchanters" (AE), taken from chapter 46 of his book Life on the Mississippi, for his opinion of upper class Southern society.

a. Why does Twain use the Mardi Gras as an example of Southern life? According to him, why didn't this custom survive in the North? Ask students to write a brief definition of the South from Twain's point of view. Whom does Twain blame for the continued existence of this culture in the South?

b. Students should consider the satiric tone of Twain's essay. Does his tone decrease or increase the reader's receptiveness to his arguments? Select one paragraph to teach the technique of precis writing. Perhaps, this activity will help to clarify Twain's satire.

5. (AA) An extreme denunciation of the traditional Southern way of life and its results on the culture of the South is found in Mencken's essay "The Sahara of the Bozart" (AE), an excerpt from Prejudices 1920. Introduce the selection with student reactions to the connotations of the title and its implications as to both thesis and style of the essay. To what aspect of Southern life does Mencken attribute his concept of the deterioration of Southern culture? Students should find examples of language to show Mencken's highly satiric tone. Interested students may explore Mencken's life and times, especially since he was a Baltimorean, as well as other examples of his writings and contributions to American society. To contrast Mencken's view of Southern culture and to test his thesis, the teacher may have students investigate and report on the group of writers referred to as the Southern Renaissance.

6. The most popular novel about the Civil War period is Gone With the Wind. Because students can easily get copies from the library or local drugstore, teachers are in a position to assign the novel as a group activity. In some classes it might serve as an alternate selection to Red Badge of Courage for a few students, particularly girls. Since most students have seen the film version, they may discuss the stereotyped "Southern way-of-life" and "Southern character" presented.

C. Although physically held in human bondage, the Negro expressed his feelings, especially his desire for freedom, in varying ways.

1. Although written after the Civil War, Countee Cullen's brief poem "To a Lady I Know" (K) expresses the bitterness that many Negroes felt toward their white masters. Students may want to contrast this point of view with that of the attitude of Mary Lou Wingate toward her slaves in "Portrait of a Southern Lady."

2. Another poem that shows the slave owner's lack of understanding of the Negro is James A. Emmanuel's poem "The Negro" (K), which recalls the stereotype so often depicted on stage and screen in years past. Have students prepare a report which will contrast Negro humor of early films, such as the "Our Gang" series, with contemporary Negro humor as seen on television, stage, and screen. Distinguish between the Negro as a comic figure and the Negro comic as an artist.

3. (AA) To illustrate the slave's desire for independence as well as the lack of real bond of love between master and slave, assign the short story "The Last Leaf" (OO). Introduce the story with the poem "The Last Leaf" (AE:P, AALM) by Oliver Wendell Holmes or just the last stanza of the poem:

And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling.

a. Ask students to interpret the last two lines from the point of view first of the Yankee who wrote them, then the aristocratic Southerner, and finally the slave. How do these lines apply to the character of Nannie, once she is old enough to receive her freedom? Why had she never expressed such a request before? Does she herself have any tradition to which she can cling? Why does she treat her former mistress, now grown old too, and her husband as she does? What can't her former owner understand?

b. Consider the point of view and the narrative structure of the story. What emotional reactions does Porter evoke on the part of the reader? How does she achieve pathos?

c. Ask students to rewrite a description of Nannie's cabin or her life from the first person point of view of one of the characters in the story. Then, assign each student to evaluate a composition on a different character from the one he chose. Students should consider how well the writer interpreted his character's feelings and understanding of Nannie's choice on the basis of lines from the story itself.

d. Interested students may want to read and report on The Autobiography of Frederick Douglass or on the autobiography written by William Wells Brown. Both were escaped, primarily self-educated slaves who wrote narratives of their lives before and after their escape. The two accounts may be contrasted in style, for Douglass was a much better writer than Brown. The teacher may also want to use recordings from Folkways Scholastic Records. The Autobiography of Frederick Douglass is based on the writings of the noted reformer and is read by Ossie Davis (FH5522). The Negro Woman (FH5523) is a dramatic reading of the writings of Phillis Wheatley, Sojourner Truth, Harriet Tubman, Frances Ellen Watkins Harper, Mary Church Terrell, Ida B. Wells, and Mary McLeod Bethune. The presentations occupy separate bands on the record, and a useful guide accompanies it.

4. To gain knowledge of conditions under which the Negro slave existed, examine the lyrics of a number of spirituals.

a. Group them under such headings as protest, hope, despair. Examples of these are "Of Freedom," "I'm So Glad Trouble Don't Last Always," "Soon I Will be Done With the Troubles of the World."

b. Slaves forbidden to talk with each other devised the spiritual system of communication. One of the most popular of these is "Get You Ready, There's a Meetin' Here Tonight." Look through collections of spirituals and other sources for examples of others.

c. Examine the lyrics of "Nobody Knows de Trouble I See" (AALO), "Deep River" (AALO), and "Let My People Go" (AALO), as an introduction to the collector's problem of copying words that hereto-

fore had been part of oral rather than written tradition. Which words have final letters omitted? Why? Are there any inconsistencies? (Words that have been spelled out completely but yet have sounds exactly like or similar to those that have been omitted.) Since these versions in AALO were originally published in James Weldon Johnson's The Second Book of Negro Spirituals in 1926, some students may be assigned to look up the same spirituals in other collections to compare the spelling of the words.

d. Assign "Two Jazz Poems" (K) by Carl Wendall Hines, Jr.,to contrast two twentieth century poems with the spirituals of an earlier generation.

(1) What aspect of religion influenced the rhythm of each? How has the religious "beat" of the jazz poem changed from that of the spiritual? How does the spiritual show more of the influence of group singing? The jazz poem,of individual improvisation?

(2) Contrast the language of the spirituals and the jazz poems. How do the latter show evidence of a more educated writer? Yet what colloquial or slang terms do the jazz poems contain that make them seem part of the popular cultural tradition?

(3) Some students may want to experiment with making recordings of both the spiritual and the jazz poems. Students could either read the latter in jazz tempo or try to compose music or use a jazz recording as background for the reading.

e. Assign students to write or revise some lyrics to accompany a modern sample of soul music from the point of view of the slave before the Civil War. This activity should increase the class' understanding of the problem of imitating speech patterns in written symbols.

f. Select a song from the point of view of a Negro slave, but written by a white musician, such as Stephen Foster, so that it reflects the white man's belief that the slave both needed and appreciated the paternal attitude of his master. Assign students to revise the lyrics as they might appear if they had been written by an actual slave.

5. The poem "The Creation"(AALO) by James Weldon Johnson illustrates, as do some of the spirituals, the Negro's temporary escape from bondage expressed in his religion. Students should select figurative language that presents such a vivid picture through words.

(BA)a. Have students bring in magazine pictures or design their own to illustrate certain imagistic lines from the poems. This could result in a bulletin board project.

b. Ask students to compare this version with the first chapter of Genesis.

c. What concept of God does Johnson present in this poem? Ask the class to contrast this concept with the picture of God presented by Jonathan Edwards and the Puritans, especially in the sermon

"Sinners in the Hands of an Angry God" studied in Unit II.

d. Have students listen to Duke Ellington's Concert of Sacred Music or Langston Hughes' "Tamborines to Glory" and compare the musical interpretation of religion with that of Johnson's poem.

D. The dream of many Northerners was to bring freedom to the slaves. Duplicate one or both of the following quotations, one by Herman Melville (supplement to the Standard Edition, Works of Herman Melville, vol. VVI, New York: Russell and Russell, 1963, page 186) and the other by Nathaniel Hawthorne ("Chiefly about War Matters; By a Peaceable Man," Complete Works of Hawthorne, Boston: Houghton-Mifflin, 1883, page 128).

"The blacks, in their infant pupilage to freedom, appeal to the sympathies of every humane mind. The paternal guardianship which for the interval Government exercises over them was prompted equally by duty and benevolence."

"There is an historical circumstance, known to few, that connects the children of the Puritans with these Africans of Virginia in a very singular way. They are our brethren, as being lineal descendants from the Mayflower, the fated womb of which in her first voyage, sent forth a brood of Pilgrims on Plymouth Rock, and, in a subsequent one, spawned slaves upon the Southern soil, -- a monstrous birth, but with which we have an instinctive sense of kindred, and so are stirred by an irresistible impulse to attempt their rescue, even at the cost of blood and ruin. The character of our sacred ship, I fear, may suffer a little by this revelation; but we must let her white progeny offset her dark one, -- and two such portents never sprang from an identical source before."

How does Hawthorne connect the Puritans with the Africans? What examples of "paternalism" are evident in both quotations? How would the African slave and the black man today react to this paternalistic attitude?

E. To present the varying points of view of all types of Southerners and Northerners both before and during the Civil War, use John Brown's Body by Stephen Vincent Benet. Since the work is exceedingly long, it should not be used in its entirety except with exceptional students. However, the entire recording or the film can be used with all ability levels. In using all or part of either the record or the book, teachers may refer to the study questions at the end of the book and then select from the following activities.

1. To understand the tragedy of the slave trade, play the recording of the prologue. Although the dialogue of the slaves is not realistic--more like that of Christianized Americans than that of Africans -- the recording does capture the horror of the violation of human dignity. Conduct a discussion of this type of violence (or violation) in past and contemporary societies and encourage students to suggest other forms of violence or types of violations against human dignity. How did the Northern ship captain justify his role in the introduction and establishment of slavery in this country?

2. Introduce the character of John Brown by referring to students' knowledge of him from social studies classes or by assigning Bruce Catton's "Sowing the Wind" (ACC). Later have students compare the portrayal of John Brown in t. s selection with historical non-fictional accounts. For what purpose does Benet use Brown in his poem?

3. Students can be assigned either one character or a pair to trace through the poem. Some characters are Jack Ellyat and Melora, Wingate and Sally Dupré, Jack Ellyat and Clay Wingate, Abraham Lincoln and Jefferson Davis, Robert E. Lee and Ulysses Grant. They should consider the attitudes of these characters toward members of their own society, the "enemy" society, and the war itself. Are these characters dynamic or do their feelings remain unchanged by the events of the war?

4. Direct students to contrast the different settings found in the poem. How do some of them reflect the characters who live there? What especially does Wingate Hall and its fate represent? How is Sally Dupré then able to see the future? ("She stared at the future with equal eyes.")

5. Contrast the language of different characters. Find common characteristics among characters representing the same class or area. Why are there, also, some different speech characteristics among characters from the same area? Interested students may want to investigate the contributions to the American language of the Gullah-speaking African brought here as slaves. (Contrast answers from old and new editions of dictionaries.)

6. Select certain sections to contrast the rhythm of the poetry to discuss its appropriateness with different characters and events; i.e., the rhythm of the Wingate sections as opposed to the blank verse of the historical sections or the lines of the soldiers' conversations.

7. Have students apply to the poem the definition of an epic, after a review of (AA) poetic forms already studied or a student report. Is there an epic hero?

8. Students may trace some of the images that Benet uses to unify his long narrative. Some suggestions are the stone, such as the stone idol introduced in the "Prelude," the wilderness stone, a touchstone, a conjure-stone, millstones, etc.; the myth of Phaeton, introduced with the Phaeton clock of Jack Ellyat; the water and other natural images, such as birds, seeds, and leaves; the dream or sleep images as opposed to the eye and sight images; and the classical allusions of Nibelung Hall and to Melora as Circe.

9. Consider the conclusion of Benet's work, especially the lines "Say neither,...'It is a deadly magic and accursed,' nor 'It is blest,' but only 'It is here'." Does he predict the future for the South? What is the effect of this conclusion on the reader?

10. Ask students to choose one of the characters and write in verse or prose a brief description or narrative account of that person ten years after the ending of the poem. What will the future be?

11. (BA) For review and for character interpretation have the class divide into groups and assign each one character. Each group should prepare questions to ask the other "characters," inquiring about their motives and their feelings. Students should be given time to review their own character in their group. Then the class members take turns questioning each character, with different members of the group answering. Give each member of a group a number and have the rest of the class assign numerical ratings after each member's answer. Finally, the students may total the individual scores and vote on the best character portrayal by a group.

The Event

Instead of the fulfillment of dreams, the literature stresses all the harsh realities that men faced both during and after the war: the horrors of war, the difficulties of adjusting to the realities of the loss of individualism, the economic and social upheavals, and the lack of assimilation of the Negro into either Northern or Southern culture.

F. Witnessed by many but recorded primarily by journalists and keepers of military records, the realities of the Civil War were actually observed by only a few of the major writers of the nineteenth century.

1. (AA) Nathaniel Hawthorne, whose literary reputation as a New England moralist was already established, journeyed south during the early years of the Civil War to record his observations. Select from the following activities to present a non-fiction first-hand record of aspects of the war taken from Chiefly About War Matters; By a Peaceable Man.

a. Duplicate from Resource Sheet A (page 76) the observations Hawthorne made as he journeyed farther south.

(1) What differences did he notice in each of the major cities? Ask students to consider themselves as residents of the different cities instead of soldiers in the war and then write a one-sentence resume of their feelings about war.

(2) Ask students to comment on the quotation, "The country, in short, so far as bustle and movement went, was more quiet than in ordinary times, because so large a proportion of its restless elements had been drawn towards the seat of the conflict." According to Hawthorne, why did some men become soldiers? Could this same observation be applied to today's war?

(3) Ask students to write a precis of the last paragraph, defining Hawthorne's "terrible idea." Then discuss the implications. Did Hawthorne's fears materialize? Were military officers still called by their rank after the war? Today, what forms of address are used for people who have held important positions in the armed forces or in government (i.e., a former President of the United States)? Why?

b. Duplicate Hawthorne's description of Alexandria in which he tries to imagine how his hometown of Salem would react to the intrusion of foreign troops. (See Resource Sheet B, page 77.)

Ask students to try to imagine what their feelings would be if enemy troops (from Russia, China, a fictitious country, or another planet) occupied their town. The students could express their feelings in a variety of creative forms: a letter to a friend, a diary entry, a letter to the commanding officer of the troops, a poem, or a letter to the editor of a local paper.

c. Use Hawthorne"s description of Fort Ellsworth and his hope for the future. (See Resource Sheet B, second paragraph, page 77.)

(1) Ask students to draw a parallel between his description of the fort as "unsightly" in contrast to the "beautiful view of the Potomac," and complaints of some people today about the construction of new towns and industrial complexes in rural landscapes.

(2) What purpose does Hawthorne hope historical forts will serve in the future?

(3) Ask students to find lines that express the Northerner's impression of the Southern character.(I.e., what reasons made the Southerner fight or "cause" the Civil War?)

d. Duplicate Hawthorne's description of a day spent at the Willard Hotel in Washington. (See Resource Sheet C, page 78.) In what ways is this a "democratic" place? Ask students to suggest meeting places today offering similar democratic opportunities. Would they be the same?

e. Use Hawthorne's character description of President Lincoln (p.79).

(1) What attributes of Lincoln did Hawthorne consider as typically "Yankee"?

(2) What characteristics seemed typical of Lincoln's lower class background? Yet what did Hawthorne admire about these same characteristics?

(3) Why did Hawthorne decide he "would as lief have Uncle Abe for a ruler as any man"?

(4) Have students find examples of the educated Hawthorne's vocabulary and verb phrasing that seem inconsistent with the description of such a man as the self-educated Lincoln. Ask them to rewrite some of the phrases into either modern syntax or the language of the common man of the time of the Civil War.

f. Use Hawthorne's description of Harper's Ferry and the comment about John Brown. (See Resource Sheet E, pages 80-81.)

(1) Contrast the picture of Harper's Ferry after Brown's raid with the description of Alexandria in activity F.1.b. or one of the cities in activity F.1.a. What has been the result of the battle?

(2) What is Hawthorne's opinion of the hanging of John Brown? Contrast the view with those of the Northern Abolitionists expressed in the poem John Brown's Body.

g. Use Hawthorne's concluding comment (Resource Sheet E, page 81).

(1) According to him, how do people generalize the characteristics of the Southerners and the Northerners?

(2) Why do Southerners feel they were "driven out of the Union?" According to Hawthorne, why is this a "mistaken belief?"

(3) Discuss his statement "brothers hate each other best," and apply it to what you consider Hawthorne's definition of brotherhood or to the words "A house divided against itself cannot stand."

2. Melville, a Northerner, wrote much of his poetry during the Civil War. Although radical in form, it expressed the patriotic ideals of many Northerners of his time. He saw, however, that these views could destroy the creation of a government which would again unify the nation. He said about his war poetry:

"Cherishing such sentiments, it will hardly occasion surprise that, in looking over the battle-pieces in the foregoing collection, I have been tempted to withdraw or modify some of them, fearful lest in presenting, though but dramatically and by way of a poetic record, the passions and epithets of civil war, I might be contributing to a bitterness which every sensible American must wish at an end." p. 183, Battle Poems

The following activities reveal Melville's ideas about the Civil War:

(AA)a. Duplicate the poem "March into Virginia" (Resource Sheet F, page 82).

(1) Students should determine the relevance of the subtitle by finding information about the battle of Manassas.

(2) The connection between war and youth is especially apparent. What everyday activities are associated with youth? What do the allusions "Bacchic" and "Moloch" contribute to this relationship?

(3) Consider the role of youth in war. How does Melville's idea compare with Hawthorne's, who says that the earliest age for induction into the military should be 50.

"If I had the ordering of these matters, fifty should be the tenderest age at which a recruit might be accepted for training; at fifty-five or sixty, I would consider him eligible for most kinds of military duty and exposure, excluding that of a forlorn hope, which no soldier should be permitted to volunteer upon, short of the ripe age of seventy."

What differing points of view about youth and war are evident today?

(4) Students should notice the contrast between the idealism of the question and the realism of the statements. What does this contrast add to the impact of the poem?

(5) Have students attempt the same pattern of idealism vs. realism in a poem about the Vietnam war.

(AA)b. Assign " A Utilitarian View of the Monitor's Fight" (Resource Sheet G, page 82a).

(1) Although Melville calls the view "utilitarian," he presents it in images. Have some interested students make a series of slides progressing from the first image, "grimed war,"to the final one,"a singe runs through lace and feather."

(2) In medieval times, it was not unusual for one son to tend the estate, one to go into the clergy, and one to go into the military. In this poem, Melville says "....but warriors / Are now but operatives; War's made / Less grand than Peace." Ask students to identify the differences between the medieval point of view and Melville's. What point of view do we hold today?

(3) Hawthorne's account of the battle between the Monitor and the Merrimac is very different from Melville's. (See Resource Sheet H, page 82b.) Yet, one must notice that Hawthorne's is nonfiction -- objective; Melville's is poetry -- subjective. Have students list the differences in the two accounts in relation to the effectiveness of each.

What examples of poetic language does Hawthorne use? Do both the prose and the poetry convey the same message? Which is easier to interpret? Which communicates its message more effectively; i.e., which makes a more lasting impression on the interpreter?

(4) Melville's poem foreshadows the power of industry that appears after the Civil War. Have students select lines which refer to the dominance of the machine rather than the dominance of the individual.

Note: Activity continued page 83.

Unit III -- Resource Sheet A

From: Hawthorne, Chiefly About War Matters; By a Peaceable Man

On our way, we heard many rumors of the war, but saw few signs of it. The people were staid and decorous, according to their ordinary fashion; and business seemed about as brisk as usual, - though I suppose, it was considerably diverted from its customary channels into warlike ones. In the cities, especially in New York, there was a rather prominent display of military goods at the shop windows, - such as swords with gilded scabbards and trappings, epaulets, carabines, revolvers, and sometimes a great iron cannon at the edge of the pavements, as if Mars had dropped one of his pocket-pistols there, while hurrying to the field. As railway-companions, we had now and then a volunteer in his French-gray great-coat, returning from furlough, or a new-made officer travelling to join his regiment, in his new-made uniform, which was perhaps all of the military character that he had about him; -- but proud of his eagle-buttons and likely enough to do them honor before the gilt should be wholly dimmed. The country, in short, so far as bustle and movement went, was more quiet than in ordinary times, because so large a proportion of its restless elements had been drawn towards the seat of the conflict. But the air was full of a vague disturbance. To me, at least, it seemed so, emerging from such a solitude as has been hinted at, and the more impressible by rumors and indefinable presentiments, since I had not lived, like other men, in an atmosphere of continual talk about the war. A battle was momentarily expected on the Potomac; for, though our army was still on the hither side of the river, all of us were looking towards the mysterious and terrible Manassas, with the idea that somewhere in its neighborhood lay a ghastly battle-field, yet to be fought, but foredoomed of old to be bloodier than the one where we had reaped such shame. Of all haunted places, methinks such a destined field should be thickest thronged with ugly phantoms, ominous of mischief through ages beforehand.

Beyond Philadelphia there was a much greater abundance of military people. Between Baltimore and Washington a guard seemed to hold every station along the railroad; and frequently, on the hill-sides, we saw a collection of weather-beaten tents, the peaks of which, blackened with smoke, indicated that they had been made comfortable by stove-heat throughout the winter. At several commanding positions we saw fortifications, with the muzzles of cannon protruding from the ramparts, the slopes of which were made of the yellow earth of that region, and still unsodded; whereas, till these troublous times, there have been no forts but what were grass-grown with the lapse of at least a lifetime of peace. Our stopping-places were thronged with soldiers, some of whom came through the cars asking for newspapers that contained accounts of the battle between the Merrimack and Monitor, which had been fought the day before. A railway-train met us, conveying a regiment out of Washington to some unknown point; and reaching the capital, we filed out of the station between lines of soldiers, with shouldered muskets, putting us in mind of similar spectacles at the gates of European cities. It was not without sorrow that we saw the free circulation of the nation's life-blood (at the very heart, moreover) clogged with such strictures as these, which have caused chronic diseases in almost all countries save our own. Will the time ever come again, in America, when we may live half a score of years without once seeing the likeness of a soldier, except it be in the festal march of a company on its summer tour? Not in this generation, I fear, nor in the next, nor till the Millennium; and even that blessed epoch, as the prophecies seem to intimate, will advance to the sound of the trumpet.

Unit III -- Resource Sheet B

From: Hawthorne, Chiefly About War Matters; By a Peaceable Man

Among other excursions to camps and places of interest in the neighborhood of Washington, we went, one day, to Alexandria. It is a little port on the Potomac, with one or two shabby wharves and docks, resembling those of a fishing village in New England, and the respectable old brick town rising gently behind. In peaceful times it no doubt bore an aspect of decorous quietude and dulness; but it was now thronged with the Northern soldiery, whose stir and bustle contrasted strikingly with the many closed warehouses, the absence of citizens from their customary haunts, and the lack of any symptom of healthy activity, while army-wagons trundled heavily over the pavements, and sentinels paced the sidewalks, and mounted dragoons dashed to and fro on military errands. I tried to imagine how very disagreeable the presence of a Southern army would be in a sober town of Massachusetts; and the thought considerably lessened my wonder at the cold and shy regards that are cast upon our troops, the gloom, the sullen demeanor, the declared or scareely hidden sympathy with rebellion, which are so frequent here.

. . . . . .

We paid a visit to Fort Ellsworth, and from its ramparts (which have been heaped up out of the muddy soil within the last few months, and will require still a year or two to make them verdant) we had a beautiful view of the Potomac, a truly majestic river, and the surrounding country. The fortifications, so numerous in all this region, and now so unsightly with their bare precipitous sides, will remain as historic monuments, grass-grown and picturesque memorials of an epoch of terror and suffering: they will serve to make our country dearer and more interesting to us, and afford fit soil for poetry to root itself in: for this is a plant which thrives best in spots where blood has been spilt long ago, and grows in abundant clusters in old ditches, such as the moat around Fort Ellsworth will be a century hence. It may seem to be paying dear for what many will reckon but a worthless weed; but the more historical associations we can link with our localities, the richer will be the daily life that feeds upon the past, and the more valuable the things that have been long established; so that our children will be less prodigal than their fathers in sacrificing good institutions to passionate impulses and impracticable theories. This herb of grace, let us hope, may be found in the old footprints of the war.

Unit III -- Resource Sheet C

From: Hawthorne, Chiefly About War Matters; By a Peaceable Man

From these various excursions, and a good many others (including one to Manassas), we gained a pretty lively idea of what was going on: but, after all, if compelled to pass a rainy day in the hall and parlors of Willard's Hotel, it proved about as profitably spent as if we had floundered through miles of Virginia mud, in quest of interesting matter. This hotel, in fact, may be much more justly called the centre of Washington and the Union than either the Capitol, the White House, or the State Department. Everybody may be seen there. It is the meeting place of the true representatives of the country, -- not such as are chosen blindly and amiss by electors who take a folded ballet from the hand of a local politician, and thrust it into the ballot-box unread, but men who gravitate or are attracted hither by real business, or a native impulse to breathe the intensest atmosphere of the nation's life, or a genuine anxiety to see how this life-and-death struggle is going to deal with us. Nor these only, but all manner of loafers. Never, in any other spot, was there such a miscellany of people. You exchange nods with governors of sovereign States: you elbow illustrious men, and tread on the toes of generals; you hear statesmen and orators speaking in their familiar tones. You are mixed up with office-seekers, wire-pullers, inventors, artists, poets, prosers (including editors, army-correspondents, attaches of foreign journals and long-winded talkers), clerks, diplomatists, mail-contractors, railway-directors, until your own identity is lost among them. Occasionally you talk with a man whom you have never before heard of, and are struck with the brightness of a thought, and fancy that there is more wisdom hidden among the obscure than is anywhere revealed among the famous.

Unit III - Resource Sheet D

From: Hawthorne, Chiefly About War Matters; By a Peaceable Man

Unquestionably, Western man though he be, and Kentuckian by birth, President Lincoln is the essential representative of all Yankees, and the meritable specimen, physically, of what the world seems determined to regard as our characteristic qualities. It is the strangest and yet the fittest thing in the jumble of human vicissitudes, that he, out of so many millions, unlooked for, unselected by any intelligible process that could be based upon his genuine qualities, unknown to those who chose him, and unsuspected of what endowments may adapt him for his tremendous responsibility, should have found the way open for him to fling his lank personality into the chair of state, -- where, I presume, it was his first impulse to throw his legs on the council-table, and tell the Cabinet Ministers a story. There is no describing his lengthy awkwardness, nor the uncouthness of his movement; and yet it seemed as if I had been in the habit of seeing him daily, and had shaken hands with him a thousand times in some village street; so true was he to the aspect of the pattern American, though with a certain extravagance which, possibly, I exaggerated still further by the delighted eagerness with which I took it in. If put to guess his calling and livelihood, I should have taken him for a country schoolmaster as soon as anything else. He was dressed in a rusty black frock-coat and pantaloons, unbrushed, and worn so faithfully that the suit had adapted itself to the curves and angularities of his figure, and had grown to be an outer skin of the man. He had shabby slippers on his feet. His hair was black, still unmixed with gray, stiff, somewhat bushy, and had apparently been acquainted with neither brush nor comb that morning, after the disarrangement of the pillow; and as to a night-cap, Uncle Abe probably knows nothing of such effeminacies. His complexion is dark and sallow, betokening, I fear, an insalubrious atmosphere around the White House; he has thick black eyebrows and an impending brow; his nose is large, and the lines about his mouth are very strongly defined.

The whole physiognomy is as coarse a one as you would meet anywhere in the length and breadth of States; but, withal, it is redeemed, illuminated, softened, and brightened by a kindly though serious look out of his eyes, and an expression of homely sagacity, that seems weighted with rich results of village experience. A great deal of native sense; no bookish cultivation, no refinement; honest at heart, and thoroughly so, and yet, in some sort, sly, -- at least, endowed with a sort of tact and wisdom that are akin to craft, and would impel him, I think, to take an antagonist in flank, rather than to make a bull-run at him right in front. But, on the whole, I like this sallow, queer, sagacious visage, with the homely human sympathies that warmed it; and, for my small share in the matter, would as lief have Uncle Abe for a ruler as any man whom it would have been practicable to put in his place.

Unit III - Resource Sheet E

From: Hawthorne, op. cit.

As we passed over, we looked towards the Virginia shore, and beheld the little town of Harper's Ferry, gathered about the base of a round hill and climbing up its steep acclivity; so that it somewhat resembled the Etruscan cities which I have seen among the Apennines, rushing, as it were, down an apparently breakneck height. About midway of the ascent stood a shabby brick church, towards which a difficult path went scrambling up the precipice, indicating, one would say, a very fervent aspiration on the part of the worshippers, unless there was some easier mode of access in another direction. Immediately on the shore of the Potomac, and extending back towards the town, lay the dismal ruins of the United States arsenal and armory, consisting of piles of broken bricks and a waste of shapeless demolition, amid which we saw gun-barrels in heaps of hundreds together. They were the relics of the conflagration, bent with the heat of the fire, and rusted with the wintry rain to which they had since been exposed. The brightest sunshine could not have made the scene cheerful, nor have taken away the gloom from the dilapidated town; for, besides the natural shabbiness, and decayed, unthrifty look of a Virginian village, it has an inexpressible forlornness resulting from the devastations of war and its occupation by both armies alternately. Yet there would be a less striking contrast between Southern and New England villages, If the former were as much in the habit of using white paint as we are. It is prodigiously efficacious in putting a bright face upon a bad matter.

There was one small shop which appeared to have nothing for sale. A single man and one or two boys were all the inhabitants in view, except the Yankee sentinels and soldiers, belonging to Massachusetts regiments, who were scattered about pretty numerously. A guard-house stood on the slope of the hill; and in the level street at its base were the offices of the Provost-Marshal and other military authorities, to whom we forthwith reported ourselves. The Provost-Marshal kindly sent a corporal to guide us to the little building which John Brown seized upon as his fortress, and which, after it was stormed by the United States marines, became his temporary prison. It is an old engine-house, rusty and shabby, like every other work of man's hands in this God-forsaken town, and stands fronting upon the river, only a short distance from the bank, nearly at the point where the pontoon-bridge touches the Virginia shore. In its front wall, on each side of the door, are two or three ragged loop-holes, which John Brown perforated for his defence, knocking out merely a brick or two, so as to give himself and his garrison a sight over their rifles. Through these orifices the sturdy old man dealt a good deal of deadly mischief among his assailants, until they broke down the door by thrusting against it with a ladder, and tumbled headlong in upon him. I shall not pretend to be an admirer of old John Brown, any farther than sympathy with Whittier's excellent ballad about him may go; nor did I expect ever to shrink so unutterably from any apophthegm of a sage; whose happy lips have uttered a hundred golden sentences, as from that saying (perhaps falsely attributed to so honored a source), that the death of this blood-stained fanatic has "made the Gallows as venerable as the Gross!"

> Nobody was ever more justly hanged. He won his martyrdom fairly, and took it firmly. He himself, I am persuaded (such was his natural integrity), would have acknowledged that Virginia had a right to take the life which he had staked and lost; although it would have been better for her, in the hour that is fast coming, if she could generously have forgotten the criminality of his attempt in its enormous folly. On the other hand, any common-sensible man, looking at the matter unsentimentally, must have felt a certain intellectual satisfaction in seeing him hanged, if it were only in requital of his preposterous miscalculation of possibilities.

From: Hawthorne, op. cit.

> Very excellent people hereabouts remember the many dynasties in which the Southern character has been predominant, and contrast the genial courtesy, the warm and graceful freedom of that region, with what they call (though I utterly disagree with them) the frigidity of our Northern manners, and the Western plainness of the President. They have a conscientious, though mistaken belief, that the South was driven out of the Union by intolerable wrong on our part, and that we are responsible for having compelled true patriots to love only half their country instead of the whole, and brave soldiers to draw their swords against the Constitution which they would once have died for, -- to draw them, too, with a bitterness of animosity which is the only symptom of brotherhood (since brothers hate each other best) that any longer exists. They whisper these things with tears in their eyes, and shake their heads, and stoop their poor old shoulders, at the tidings of another and another Northern victory, which, in their opinion, puts farther off the remote, the already impossible, chance of a reunion.
>
> I am sorry for them, though it is by no means a sorrow without hope. Since the matter has gone so far, there seems to be no way but to go on winning victories, and establishing peace and a truer union in another generation, at the expense, probably, of greater trouble, in the present one, than any other people ever voluntarily suffered. We woo the South "as the Lion wooes his bride;" it is a rough courtship, but perhaps love and a quiet household may come of it at last.

THE MARCH INTO VIRGINIA

ENDING IN THE FIRST MANASSAS

(July 1861)

Did all the lets and bars appear
  To every just or larger end,
Whence should come the trust and cheer?
  Youth must its ignorant impulse lend--
Age finds place in the rear.
  All wars are boyish, and are fought by boys,
The champions and enthusiasts of the state:
  Turbid ardours and vain joys
    Not barrenly abate--
  Stimulants to the power mature,
    Preparatives of fate.

Who here forecasteth the event?
What heart but spurns at precedent
And warnings of the wise,
Contemned foreclosures of surprise?
The banners play, the bugles call,
The air is blue and prodigal.
  No berrying party, pleasure-wooed,
No picnic party in the May,
Ever went less loth than they
  Into that leafy neighbourhood.
In Bacchic glee they file toward Fate,
Moloch's uninitiate;
Expectancy, and glad surmise
Of battle's unknown mysteries.

Herman Melville

A UTILITARIAN VIEW OF THE MONITOR'S FIGHT

Plain be the phrase, yet apt the verse,
  More ponderous than nimble;
For since grimed War here laid aside
His Orient pomp, 'twould ill befit
        Overmuch to ply
  The rhyme's barbaric cymbal.

Hail to victory without the gaud
  Of glory; zeal that needs no fans
Of banners; plain mechanic power
Plied cogently in War now placed--
        Where War belongs--
  Among the trades and artisans.

Yet this was battle, and intense--
  Beyond the strife of fleets heroic;
Deadlier, closer, calm 'mid storm;
No passion; all went on by crank,
        Pivot, and screw,
  And calculations of caloric.

Needless to dwell; the story's known.
  The ringing of those plates on plates
Still ringeth round the world--
The clangour of that blacksmiths' fray.
        The anvil-din
  Resounds this message from the Fates:

War shall yet be, and to the end;
  But war-paint shows the streaks of weather;
War yet shall be, but warriors
Are now but operatives; War's made
        Less grand than Peace,
  And a singe runs through lace and feather.

Herman Melville

Unit III - Resource Sheet H

From: Hawthorne, op. cit.

The Monitor was certainly an object of great interest; but on our way to Newport News, whither we next went, we saw a spectacle that affected us with far profounder emotion. It was the sight of the few sticks that are left of the frigate Congress, stranded near the shore, -- and still more, the masts of the Cumberland rising midway out of the water, with a tattered rag of a pennant fluttering from one of them. The invisible hull of the latter ship seems to be careened over, so that the three masts stand slantwise; the rigging looks quite unimpaired, except that a few ropes dangle loosely from the yards. The flag (which never was struck, thank Heaven!) is entirely hidden under the waters of the bay, but is still doubtless waving in its old place, although it floats to and fro with the swell and reflux of the tide, instead of rustling on the breeze. A remnant of the dead crew still man the sunken ship, and sometimes a drowned body floats up to the surface.

That was a noble sight. When was ever a better word spoken than that of Commodore Smith, the father of the commander of the Congress, when he heard that his son's ship was surrendered. "Then Joe's dead!" said he; and so it proved. Nor can any warrior be more certain of enduring renown than the gallant Morris, who fought so well the final battle of the old system of naval warfare, and won glory for his country and himself out of inevitable disaster and defeat. That last gun from the Cumberland, when her deck was half submerged, sounded the requiem of many sinking ships. Then went down all the navies of Europe and our own, Old Ironsides and all, and Trafalgar and a thousand other fights became only a memory, never to be acted over again; and thus our brave countrymen come last in the long procession of heroic sailors that includes Blake and Nelson, and so many mariners of England, and other mariners as brave as they, whose renown is our native inheritance. There will be other battles, but no more such tests of seamanship and manhood as the battles of the past; and, moreover, the Millenium is certainly approaching, because human strife is to be transferred from the heart and personality of man into cunning contrivances of machinery, which by and by will fight out our wars with only the clank and smash of iron, strewing the field with broken engines, but damaging nobody's little finger except by accident. Such is obviously the tendency of modern improvement. But in the mean while, so long as manhood retains any part of its pristine value, no country can afford to let gallantry like that of Morris and his crew, any more than that of the brave Worden, pass unhonored and unrewarded. If the Government do nothing, let the people take the matter into their own hands, and cities give him swords, gold boxes, festivals of triumph, and, if he needs it, heaps of gold. Let poets brood upon the theme, and make themselves sensible how much of the past and future is contained within its compass, till its spirit shall flash forth in the lightning of a song!

(5) Have students speculate about the kind of poem Melville would have written if he had not given in to "the passion and epithets of civil war." Ask them to write a few lines of poetry which would illustrate an understanding of the tragedy of the conflict rather than a patriotic zeal for victory.

C. Other poems by Melville, "Malvern Hill" and "In the Prison Pen," are in AALC.

(1) Use the questions following the selections in the text.

(2) In Hawthorne's selection Chiefly about War Matters, the writer describes a prisoner of war:

"There was only one figure in the least military among all these twenty prisoners of war, -- a man with a dark, intelligent, moustached face, wearing a shabby cotton uniform, which he had contrived to arrange with a degree of soldierly smartness, though it had evidently borne the brunt of a very filthy campaign. He stood erect, and talked freely with those who addressed him, telling them his place of residence, the number of his regiment, the circumstances of his capture, and such other particulars as their Northern inquisitiveness prompted them to ask. I liked the manliness of his deportment; he was neither ashamed, nor afraid, nor in the slightest degree sullen, peppery, or contumacious, but bore himself as if whatever animosity he had felt towards his enemies was left upon the battle-field, and would not be resumed till he had again a weapon in his hand."

Compare Hawthorne's observations with Melville's description of the prisoner in the poem "In the Prison Pen."

(3) In World War II and even the Korean conflict, there were many stories about prisoners of war. Have students discuss the reasons for so few prisoners in the Vietnam conflict.

3. Another writer deeply affected by the Civil War, Walt Whitman devoted much of his time to helping the wounded, both near the battlefield and in the hospital, recording these experiences in both poetry and prose.

a. To show his capturing of brief images of war, teach "Cavalry Crossing a Ford" (ALTW) and "A March in the Ranks Hard Prest," and "The Road Unknown" (ALTW). Through which sensory impressions does Whitman appeal to the reader? Which poetic devices make the poems emotionally effective? Have students add a few lines of dialogue to the second poem to consider whether or not Whitman achieved more pathos without the use of dialogue. Students should try to fit the length of the lines to the general structure of the poem.

b. To illustrate Whitman's love for all mankind, regardless of which side a soldier was fighting for, as well as his compassion for the wounded and their families, teach "Reconciliation" (MABP), "Dirge for Two Veterans," and "Come Up from the Fields,

Father" (AE:P, MABP). How do these poems illustrate Whitman's concept of life and death? In the last poem, what language and scenes prove Whitman to be writing for the common man?

c. Contrast Whitman's prose accounts of the war "From Specimen Days" (AALC) with his poems. Have the class find specific passages that seem poetic. What makes them "prose"? Compare and contrast Whitman's prose account with one of Hawthorne's observations. Ask the class to rewrite the one account of "Battle at Bull Run" into an objective straight news article to contrast the effect of the two different types of prose on the reader.

G. The tragedy of the Civil War not only made a deep impression on the writers of the time but became the subject matter for literature by writers of other generations. Relying on the historical observations of others, writers like Stephen Crane, Jessamyn West, and Ambrose Bierce imaginatively reproduced the feelings of those involved in the conflict.

1. The Red Badge of Courage shows how the individual loses his identity in war. The novel is a good psychological study as well as an example of both naturalistic and impressionistic styles. The teacher should choose activities carefully depending on the level of the class.

a. Have students complete the first reading rapidly. Initiatory activities are mentioned in "Suggestions for Teaching the Novel in Grade 11." Guide questions are available in a number of sources.

b. Some critics have suggested that this novel is a study of "the psychology of fear"; others have called it "a voyage of self-discovery." Give students a series of questions which will lead them through the development of Henry's character from his initial illusions to his final recognition.

c. (AA) When a writer concentrates so completely on internal development, he needs a style that will present feelings rather than objective facts. Crane experimented with a style being used in art and music at the time. Begin the study of impressionism by having students examine both realistic and impressionistic paintings or prints. (Examples may be found in AALC.) After they have decided on the characteristics of impressionism in art, ask them how a writer would create this style in his medium. Conclude the study of style by having students examine the novel for impressionistic passages.

d. (AA) In contrast to the romantic illusions of the youth, Crane presents many ideas and techniques characteristic of naturalism. Have students find examples of animal imagery (e.g., the armies referred to as crawling snakes, the similarity between the death of Jim Conklin and the death of a wounded animal). In addition, ask students to find examples of the alienation between man and nature. ("Nature has gone tranquilly on with her golden process in the midst of so much devilment." Ch. 5)

e. Further study of the novel might include examination of the (AA)ironic tone and analysis of the religious symbolism.

f. The abstractions dealt with in the novel provide material for working with extended definitions. Have students write a definition of fear, illusion, heroism, cowardice,or war.

g. Contrast Crane's view of the war with the prose interpretations by Hawthorne: Which account presents more factual details about the situation? Which seems more realistic? Would you expect the more detailed account to be more realistic? Why? Conclude the contrast by assigning the poems "Manhood" (MWA) by Thoreau and "Voluntaries III" (AALO) by Emerson, both writers contemporary with Hawthorne. Students should readily see the contrasting romantic and realistic treatments of the subject.

h. The same theme of the novel could be developed by using the (BA)film version of The Red Badge of Courage.

i. Find a newspaper article written by Stephen Crane on war. Have students compare or contrast the article with his war poems to determine the difference in structure, purpose, and language of these forms.

2. The short story "A Mystery of Heroism" (ALTW) also explores Crane's interest in the psychological reactions of the individual to war.

a. Ask the class questions to examine the behavior of the main character from the beginning to the end of the story. Why did he really go after the water? How did he act at the well? How did he respond to the dying officer's request? Have the class attempt to define Crane's concept of heroism by exploring the idea of whether or not Collins ever became a hero and, if so, precisely at what point. Discuss the significance of the title and of the use of the word "empty" at the end of the story. Is Crane implying irony in society's definition of heroism?

b. Ask the class to bring in news articles about heroism while "under fire" (not necessarily war). Arrive at a definition of heroism from the point of view of society today. Compare and contrast this contemporary definition with Crane's ideas on the same subject.

c. Contrast the behavior of this boy with that of Henry in Red Badge.

d. Review the first few paragraphs of the story to see the element of contrast as an important part of the structure of the story. What other contrasts can be found besides the battle as opposed to peaceful nature surrounding the warfare? Relate the structure to the theme.

e. Ask students to find specific examples of sights, sounds, and other sensory impressions that Crane uses to describe the battle. List the examples on the board so that students identify Crane's

descriptive techniques of imagery and irony and relate them to the dominant impression of confusion that he creates. Ask students to select a magazine picture, preferably one of action or mood, and list the sense impressions that one would experience if he were actually there. Then, have students create the same picture in words with an emphasis on the sense impressions that the photograph suggests. Later select certain paragraphs and pictures to have students consider the advantages and disadvantages of verbal and visual communication. Perhaps an activity of matching the pictures with the compositions can be devised.

3. The Emperor Jones may be taught either with the other plays of Eugene O'Neill in Unit VI or in this unit. An example of tragedy in modern drama, it can be interpreted on two levels.

   a. The first level is the psychological interpretation of what happens to an arrogant man who reverts to primitive instincts. In this way the play makes an interesting parallel in the study of fear to Red Badge of Courage, especially the contrast between the expressionistic dramatic technique of O'Neill, particularly his stage effects of music and lighting, with the Impressionistic novel technique of Crane, particularly his use of color and imagery. For this interpretation, the fact that Brutus Jones is a Negro is not important. A good activity to illustrate O'Neill's dramatic techniques would be to have the class plan and record a part of the play, concentrating on the use of sound effects.

   b. The other level, although O'Neill may not have intended this, is the sociological study of what happens to an arrogant man who is deprived of the full life in a segregated society. In no way is it the story of a stereotyped, frightened Negro running from some savages. The study guides at the end of the play are excellent for interpretation at either level. In addition, questions such as the following can be considered:

      (1) What has been Emperor Jones' primary motivation for the past events in his life?

      (2) To what extent is life in the United States responsible for Brutus Jones' plight?

      (3) What is the significance of Emperor Jones' statement to Smithers?

"Dere's little stealin' like you does, and dere's big stealin' like I does. For de little stealin' dey gits you in jail soon or late. For de big stealin' they makes you Emperor and puts you in the Hall of Fame when you croaks. If dey's one thing I learns in ten years on de Pullman ca's listenin' to the white quality talk, it's dat same fact."

   c. Aside from the thematic levels of interpretation, the play also can be used for a study of a playwright's attempt to recreate speech patterns and his problems in doing so.

(1) Select a speech from the play to introduce the "tools" (punctuation, omission of letters, changes in spelling) with which a writer works in order to create speech patterns. It may be best to work with a speech by the Britisher Smithers, for students probably will not be too familiar with Cockney speech patterns.

(2) Appoint an individual student or a group to investigate and report to the class the speech characteristics of Cockney English. Ask the class to evaluate how well O'Neill succeeded in his attempt to recreate this particular type of speech.

(3) Select a speech by Smithers and one by Brutus Jones for the class to consider the different ways in which O'Neill employed the same "tools" ... to create contrasting speech patterns.

(4) Have the class examine lines by Brutus Jones to find examples of inaccuracies, of "overdone" writing, or of inconsistencies in O'Neill's attempt to portray the speech of a Southern Negro.

(5) Again interested students could investigate the opinions of language scholars as to whether or not the Negro speech pattern is a distinct dialect of the Negro, a part of the language of any deprived people, a part of Southern dialect, or all of these.

4. Another study of the psychological results of fear on an individual soldier during a battle is the short drama by Michael Broaude "Gettysburg" (ACC).

5. For a similar study of the theme and style of Red Badge presented in a different medium, use the film Occurrence at Owl Creek Bridge. The study guide for the film is included in this bulletin.

6. For further examples of the effect of the Civil War on the youth of the time, assign "The Battle of Finney's Ford" by Jessamyn West (ALTW) and "A Horseman in the Sky" by Ambrose Bierce (ALTW, ACC).

a. Like Red Badge, "The Battle of Finney's Ford" illustrates a youth's reaction to battle. Ask students to examine the following excerpts to determine how Josh's impressions were similar to those of Henry Fleming.

"War appeared to consist not of the dramatic and immediate sacrifice, either of his body in dying, or his spirit in killing, as he had foreseen it at the breakfast table, but of an infinite series of waitings and postponements."

"This is it - and it was only Ben Whitey waiting at the cut-off."

"This is it - and it was . . . as much like Fourth of July as war."

"This sure is it - and it was the wind in the elder clump."

"This, this - a man with a white flag."

"This is war - it's falling over a cliff, cracking thy skull and puking."

b. Although religiously committed to nonviolence, the Quaker makes his decisions individually, based on his own conscience. What is difficult about following this religion? What problems did Josh face in making the decision? How does the same decision confront many young men today, even those who are not Quakers (members of the Society of Friends)?

c. (AA) Have students investigate the Quaker use of "thee," "thou," and "thy." They should discuss the pattern of the use and compare it with patterns in other languages. Also interesting are the reasons for a group's retaining this speech pattern when no one else in the locale had retained it.

d. The "Gallery" on pp. 192-195 (ALTW) presents illustrations of the inner struggle. After looking at the pictures, students should determine the difference in the form and code in two presentations of the same message: How does the artist's presentation of the inner struggle differ from the writer's? What advantage does each have? How does each form compensate for the lack of a particular technique?(For example, how does the writer compensate for the lack of line, form, and color?) Some students might want to select another medium -- film or music -- that presents the same struggle, and explain the similarities and differences. Another possibility would be allow students to use the same theme as the basis for a poem.

e. "A Horseman in the Sky" also presents the difficulty of making a decision when confronted with moral ambiguity. Assign the selection and use the questions following the story in the texts. The teacher may wish to reinforce a study of the style presented in another Bierce story, Occurrence at Owl Creek Bridge.

H. (AA) William Faulkner's The Unvanquished and Intruder in the Dust show the writer as an interpreter of Southern society. In particular, Faulkner shows the decline of the Southern aristocracy.

1. In The Unvanquished each chapter is a short story, more or less complete in itself. Teachers can assign selected chapters to delineate the development of a character, to reveal character relationships, or to show Southern settings and traditions.

2. For a glimpse of the Southern Negro as Faulkner sees him, trace the development of Ringo using the following questions as the control: Why is the book a tragedy for Ringo? Why does he lose importance as the narrative progresses?

3. After students have completed the reading, they should be able to generalize about a pattern of behavior called "the Southern code." Ask each student to write a definition of the code and list the page numbers of passages which illustrate it. This could later be developed into an extended definition or it may be used only as resource material for class discussion.

4. Faulkner claimed that he used to sit on the steps of the courthouse, listen to people talk, and try to imitate their speech patterns. To accurately duplicate the speech is especially difficult within the limits of a written language.

   a. To show the contrasting levels of languages, have students examine the passage of dialogue between Grandma and the Union soldier on pp. 32 and 33. Granny's language is very formal: "You are mistaken" she said. "There are no children in this house nor on this place. There is no one here at all except my servant and myself and the people in the quarters." The soldier's language is substandard: "Don't you ask anything, grandma. You set still. Better for you if you had done a little asking before you sent them little devils out with this gun." Have students find other examples of different levels of language and rewrite them -- the standard to substandard and the substandard to standard. Ask in what way this revision detracts from the character development.

   b. Occasionally, Faulkner has used differences in denotation to provide humor. On p. 20, after being told of the fall of Vicksburg, Ringo said, "Vicksburg fall? Do he mean hit fell off in the River? With Ginrul Pemberton in hit too?" Ask students what language problem was responsible for Ringo's misunderstanding. They should be able to find other examples of the same technique in the novel.

   c. Faulkner also perceptively characterized people from other regions. For a humorous contrast which shows the New England character, duplicate the anecdote from "A Guest's Impression of New England" printed in New England Journeys and reprinted in The Use and Misuse of Language, S.I. Hayakawa, ed.

> "One afternoon (it was October, the matchless Indian summer of New England) Malcolm Cowley and I were driving through back roads in western Connecticut and Massachusetts. We got lost . . . The road was not getting worse yet: just hillier and lonelier and apparently going nowhere save upward, toward a range of hills. At last, just as we were about to turn back, we found a house, a mailbox, two men, farmers or in the costume of farmers . . . standing beside the mailbox and watching us quietly and with perfect courtesy as we drove up and stopped.
>
> "'Good afternoon,' Cowley said.
>
> "'Good afternoon,' one of the men said.
>
> "'Does this road cross the mountain?' Cowley said.
>
> "'Yes,' the man said, still with that perfect courtesy.
>
> "'Thank you,' Cowley said and drove on, the two men still watching us quietly -- for perhaps fifty yards, when Cowley braked suddenly and said, 'Wait,' and backed the car down to the mailbox again where the two men still watched us. 'Can I get over it in this car?' Cowley said.
>
> "'No,' the same man said. 'I don't think you can.' So we turned around and went back the way we came."

5. For another example, assign Intruder in the Dust to the highly verbal students. Others may be introduced to the work by viewing the movie. Some of the composition and particularly the language activities in the Teacher's Manual of MWA would be helpful.

I. Use Williams' The Glass Menagerie (LAP, AE:D), Glasgow's "The Southern Lady" (CAPR), Porter's The Old Order (especially the title story), and Cable's "Jean-ah-Poquelin" (AE:F) to emphasize the illusions which followed the fall of the South.

1. "My callers were gentlemen -- all! Among my callers were some of the most prominent young planters of the Mississippi Delta -- planters and sons of planters!" This is a typical statement of Amanda, a southern daughter, who looks to the past for reaffirmation of values in Tennessee Williams' romantic view of life in the South, The Glass Menagerie. The play is a statement of the nature of those qualities in man that make him the victim of his environment. Have students read the play to determine how this family copes with illusion and reality.

a. The questions at the end of the play in AE:D or in any teacher's manual can be adapted for this type of interpretation.

b. In addition, the following questions can be considered:

(1) What references to illusion and reality are given in Tom's first speech?

(2) Which of the characters accept or reject reality?

(3) What dramatic effects are used to heighten the effect of the relationship between reality and illusion?

(4) In addition to the glass objects, what other symbols help in characterizing Laura, Tom, and Amanda?

2. Assign "A Southern Lady" by Ellen Glasgow.

a. Students will be reminded of The Glass Menagerie because of the names of the two characters, Amanda Wingate and Cousin Amanda. Ask the class what other similarities they notice in the two selections.

b. Throughout the story are many references to the lack of honest communication between Amanda and Annabel. The following are a few examples: "Annabel thought, Cousin Amanda is a perfect lady, and the only trouble with perfect ladies is that they lie as perfectly as they behave." "Oh, if people would only be direct instead of painfully subtle!" "Yes, it sounded sincere; but was it?" "I wish you would talk freely to me, Cousin Amanda!" "Nice women don't talk about their private affairs, Annabel!" Lead students to discuss the reasons for deliberate lack of communication between people.

c. Some authorities on communication say that only 7% of a message is verbal; the other 93% is comprised of intonation pattern and facial expression. (This might be the reason many people like to conduct important business face to face.) Have students work with this concept by using the same verbal message but varying the tone of voice and facial expression. In applying this concept to the story, see that students notice how little is communicated by what Cousin Amanda says. Ask them to find clues to Amanda's real feelings.

3. The Old Order by Katherine Anne Porter is a collection of stories (AA) about the South. Some of the stories present a view of the situation -- the slave auction in "The Old Order"; some focus more on character development -- the grandmother on annual cleanup days in "The Source."

4. Use "Jean-ah-Poquelin" (AE:F) by George Washington Cable to contrast the main character's motivation to resist reality with that of the characters of other selections.

a. Refer to guide questions at the end of the selection to point out how Jean-ah-Poquelin's humane attempt to help another forced him to live in his own private world and to resist change.

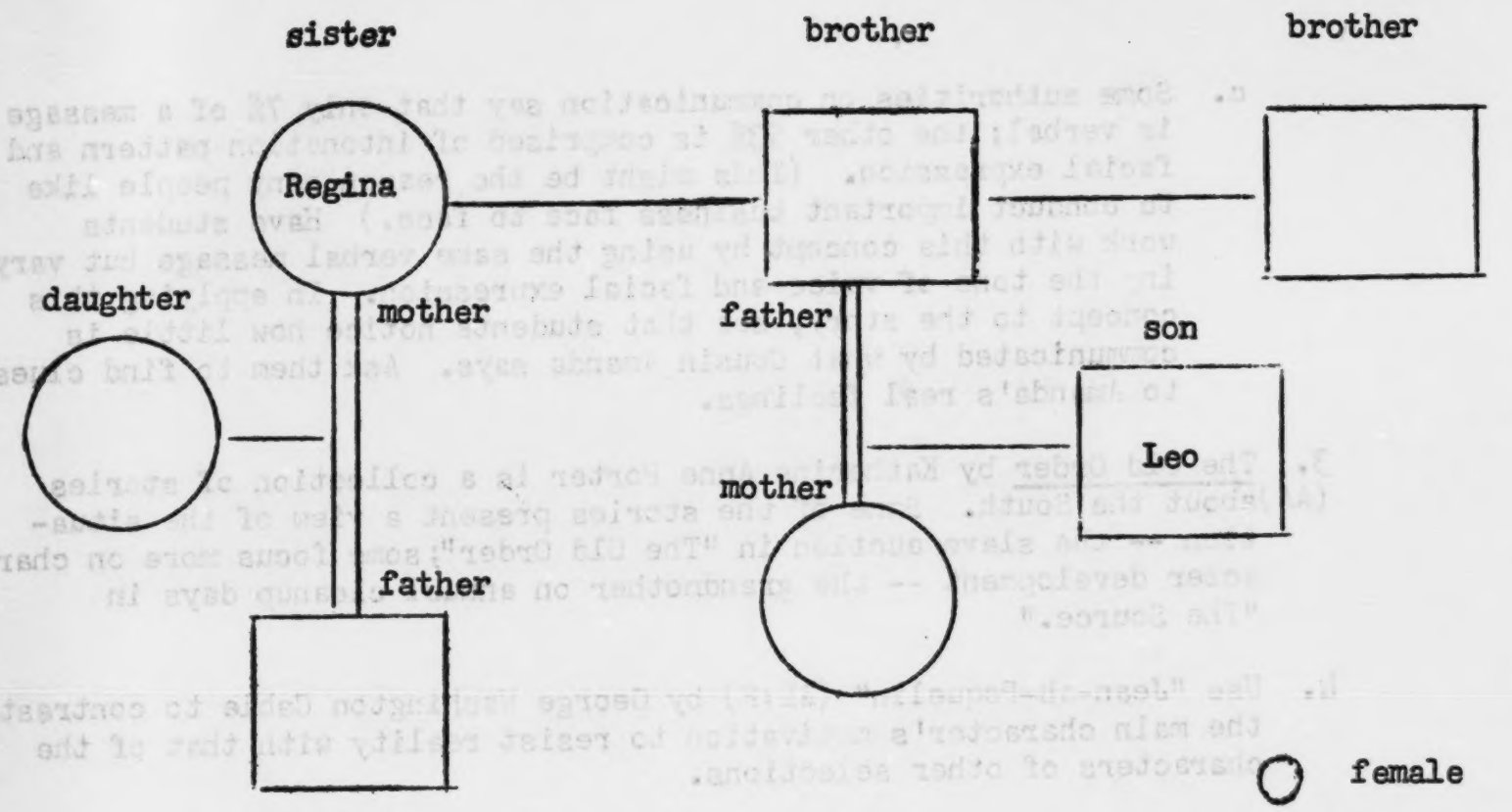
b. Cable is one of the first American writers to work realistically with dialect. Have students find examples of Creole speech to determine its characteristics. How is education and social class indicated by the speech of the different characters, even though they are all using Creole dialect? Interested students might report on the origin of Creole dialect.

5. For composition, ask students to make a generalization about a typical Southern character and use examples from the literature to support the generalization.

J. As a transition between the illusion of the "old way of life" in the South and the reality of the social and economic changes to which many Southerners could not adjust, assign Lillian Hellman's play The Little Foxes (AE:D). The introductory essay deals with the "myth" of the South in relation to the play.

1. This play, as well as others in the collection, is followed by detailed and perceptive questions to guide the discussion.

2. To make the family relationships clear, give students the following (BA) chart and directions:



a. Fill in the names of the characters.

b. Divide the characters into two groups. All the characters in each group should have similar ideas about money and morality.

c. For each character, select an incident from the play which best reveals an aspect of his personality.

K. The 53 - minute film "The Heritage of Slavery," part of the series Of Black America, would be a good introduction to the background of slavery in America. To give students some insight into the feelings the Negro must have had about this Southern way of life, assign the following poems from K.: "Tired," by Fenton Johnson, "Strange Legacies," by Sterling A. Brown, "Southern Mansion," "A Black Man Talks of Reaping," by Arna Bontemps. After getting students' reactions to each poem, use the following questions to evaluate the group:

Content

1. What references to the standard of living do you find in the poems?

2. What other problems confronted the Negro?

3. How did the people react to those problems?

Style

4. There is a sadness, even bitterness, in each poem; yet the writer (AA) uses artistic devices, not temper, to present the feeling. Determine the main element of style which conveys the tone in each poem -- rhythm, symbolism, metaphorical language, understatement, allusion.

The New Forms

With the war came the end of a way of life. The Southerner's tradition had been destroyed although many people continued to live in the illusion of its presence. The Northerner's pattern of life was drastically altered with the beginning of a fast-paced industrialization. With the breakdown of this traditional way of life came a change in the traditional form of literature. New codes of expression were created to communicate new ideas.

L. Although Sidney Lanier's poems are essentially traditional in form and romantic in content, they present a view of life more complex than that presented by the writers of the early nineteenth century. Assign "Song of the Chattahoochee" (AALO, AALC, AE:P), "A Ballad of Trees and the Master" (AALO, AALC, AE:P), and "The Marshes of Glynn" (AALO, MABP).

1. Lanier was interested in music; it was natural, therefore, that the musical quality would be one of the dominant characteristics in his poems. Have students review the musical devices of poetry and find illustrations of these devices in Lanier's works.

2. Ask an interested student to find one of the musical settings of "A Ballad of Trees and the Master" and present it to the class.[1]

3. Have students recall Poe's ideas and the techniques he used and compare them to Lanier's poems. They should decide whether the two poets are essentially alike or different and support their decisions.

4. Various language activities can be developed from these selections: a study of place names like Chattahoochee, Habersham, and Glynn; a study of figurative language; and a study of the relationships between the sound of a word and its connotations.

M. Melville's ideas about man and his relationship to the world are as modern as the existentialists. He was also far ahead of his contemporaries in ideas about form.

1. Assign the short poem "The Maldive Shark" (AA)

THE MALDIVE SHARK

About the Shark, phlegmatical one,
Pale sot of the Maldive sea,
The sleek little pilot-fish, azure and slim,
How alert in attendance be.
From his saw-pit of mouth, from his charnel of maw,
They have nothing of harm to dread,
But liquidly glide on his ghastly flank
Or before his Gorgonian head;
Or lurk in the port of serrated teeth
In white triple tiers of glittering gates,
And there find a haven when peril's abroad,
An asylum in jaws of the fates.

---

[1] One setting is included in several church hymnals.

a. Students should review the characteristics of cacophony, assonance, and consonance in poetry. The most exciting thing about this poem is the pleasure of reading it aloud. The consonant change from S, F, P, S, M, S, L, P, F, Z, S, ... indicates a similar contrast in one's idea of the shark -- a sleek, beautiful thing (shown by the S - Z sounds) but also a dangerous, foreboding thing (indicated by the F - P sounds).

b. Have students contrast the rhyme - rhythm pattern with that in some romantic poetry they have read.

c. Students know the danger of sharks but know little about the behavior of sharks. Assign this research to a student. Ask what beyond the literal level Melville could be referring to in this poem.

2. "The Portent" is probably one of Melville's most "modern" poems. (AA)

THE PORTENT

(1859)

Hanging from the beam,
  Slowly swaying (such the law),
Gaunt the shadow on your green,
  Shenandoah!
The cut is on the crown
(Lo, John Brown),
And the stabs shall heal no more.

Hidden in the cap
  Is the anguish none can draw;
So your future veils its face,
  Shenandoah!
But the streaming beard is shown
(Weird John Brown),
The meteor of the war.

a. Have students contrast the traditional poetry of Lanier and Poe with the poetry of Melville. What is different about the lengths of lines, the rhyme, the rhythm? Do any classical allusions appear in "The Portent"? Do any archaic expressions (forsaketh, lieth) appear in the poem?

b. To understand the meaning, students should know the meaning of "portent," and the role of John Brown in the war. Most of the poem is directed to the "noun of address" Shenandoah. How do the parenthetical expressions "(Lo, John Brown)" and "(Weird John Brown)" change the tone of the poem?

c. John Brown was a controversial figure. Because he was an abolitionist, many sympathize with his cause; yet, he was an irrational, hysterical man. Literature presents many points of view of him. Students should be able to understand the ambiguity

of his acceptance and relate other current figures to him. Have them write a character sketch of someone in which they attempt to show either fanaticism and integrity, or patriotism and dissent, or constructive ends and violence.

3. The epitome of the tragic figure of the Civil War was Lincoln. Assign "The Martyr."

THE MARTYR

INDICATIVE OF THE PASSION OF THE PEOPLE ON THE
15th OF APRIL 1865

Good Friday was the day
Of the prodigy and crime,
When they killed him in his pity,
When they killed him in his prime
Of clemency and calm --
When with yearning he was filled
To redeem the evil-willed,
And, though conqueror, be kind;
But they killed him in his kindness,
In their madness and their blindness,
And they killed him from behind.

There is sobbing of the strong,
And a pall upon the land;
But the People in their weeping
Bare the iron hand:
Beware the People weeping
When they bare the iron hand.

He lieth in his blood --
The father in his face;
They have killed him, the Forgiver --
The Avenger takes his place,
The Avenger wisely stern,
Who in righteousness shall do
What the heavens call him to,
And the parricides remand;
For they killed him in his kindness
In their madness and their blindness,
And his blood is on their hand.

There is sobbing of the strong,
And a pall upon the land;
But the People in their weeping
Bare the iron hand:
Beware the People weeping
When they bare the iron hand.

a. Although Melville creates a strong rhyme pattern (consider 2, 4, 8, 9, 10, 11, of the first stanza), and definite rhythmical patterns, he varies length of stanza. The repetition, simple vocabulary, and realistic attitude all point to a message and form different from the established idea.

b. At the death of J.F. Kennedy, people responded by writing poetry. Even people without talent sent in poems to the editors of newspapers. What about poetry inspires people to use this form in moments of heightened emotion? What is another reaction to the same emotion?

c. Students should react to the last two lines: "Beware the people weeping / When they bare the iron hand." What is the difference between justice and retribution? How does the individual know which controls his reactions? Can you think of any examples today of people weeping and baring an iron hand?

N. The most significant contribution to mark the beginning of modern poetry came from the pen of Walt Whitman, whose work so startled readers that critics could not agree on whether it represented poetry or prose. Choose from many Whitman selections in all the anthologies and the poetry books in order to teach some of the following concepts. All of the selections have good study questions following them.

1. Whitman introduced his first volume of poems Leaves of Grass, a book that he continued to rewrite throughout his life, with these lines:
"Comerado, this is no book
Who touches this touches a man."
Use selections from "Song of Myself" (AALC, MABP), especially section 1, "One's Self I Sing" (ALTW) and "Song of the Open Road (MABP) for the implications as to the kind of man Whitman is and, therefore, the subjects and the form to be expected in his poetry.

2. To show Whitman's love of both the rural scene and the urban scene -- of all humanity and the entire universe -- teach some of the following poems:

a. "When I Heard the Learned Astronomer" (AALC, AALO, AE:P, ALTW, MABP), and "The Ox-Tamer" (AE:P) praise man's appreciation of and communion with nature as well as of people engaged in "natural" work. What attitude does Whitman imply concerning intellectual accomplishment? In the first poem, how does Whitman use repetition to suggest boredom? alliteration to suggest delightful communion?

b. "Give Me the Splendid Silent Sun" (AE:P) shows Whitman's love of nature but his preference for the city. Contrast what the countryside and the city offer him. Why does he choose the city? Examine the repetitious beginnings of some lines. Consider their placement in contrast with other lines of the poem. What purpose does the technique of repetition serve?

c. Compare "Miracles" (AE:P, AALC, MABP) with the ideas of the former poem. Ask students to define Whitman's concept of the word "miracle."

d. Compare "There Was a Child Went Forth" (ALTW) with sections from "Song of Myself" (AALC, MABP), especially 31 and 33. How is the child of the first poem like the "I" of "Song of Myself"?

Have students list objects and people that Whitman identifies with. How does he group or catalogue them? How are these poems celebrations of life -- just certain aspects of life or of all life itself? Consider the last line especially: "These became part of that child who went forth every day, and who now goes, and will always go forth every day."

e. Present "Crossing Brooklyn Ferry" (ALTW, MABP) to illustrate Whitman's concept of the fluidity of time. Introduce this idea with the last line of "There Was a Child Went Forth." Ask students to select lines that suggest the merging of past, present, and future times. What other universal concepts are suggested in this blending of time? How does Whitman use the river as a symbol? Which aspects of nature and, especially, of people -- those of the more common class -- does he celebrate? Consider the point of view of the poem. To whom is the poet speaking? Is he speaking in a didactic way or could the "you's" and the "I's" be interchanged? Compare Whitman's view of life with the Transcendental belief of Emerson. (AA)

3. Closely related to his concept of physical life was Whitman's view of spiritual life and of death. Compare the poet's view of life as seen in the previous poems with one or more of these poems about death:

a. Use some of the sections of "Song of Myself" (AALC, AALO, MABP), especially section 6 ("A Child Said, What Is the Grass?") or section 33, for both present dynamic concepts to a life-death cycle. In the first poem what different qualities does the grass have? What does it symbolize? Consider the progression of images as Whitman develops the symbol. Include the democratic concepts that Whitman introduces through general word choice and specific references, such as the line "Kanuck, Tuckahoe, Congressman, Cuff, I give the same, I receive them the same." Contrast this poem with Bryant's "Thanatopsis," taught in Unit II.

b. Introduce the idea of death by reviewing Whitman's concept of time. "On the Beach at Night" (MABP) makes an excellent comparison to "Crossing Brooklyn Ferry" because of its emphasis on timelessness and immortality.

c. Other poems concerned with death and the soul are "The Last Invocation" (MABP), "A Clear Midnight" (MABP), "Good-bye My Fancy" (AE:P), and "A Noiseless Patient Spider" (AALO, ALTW, MABP). In the last poem, what characteristics do the spider and the soul have in common? Why does he repeat the word "filament"? Notice the contrast between the past and present tense as well as the present participle form of the verbs. Which verb form is the most important in expressing his theme?

d. Perhaps Whitman's elegy written to mourn Lincoln's death, "When Lilacs Last in the Dooryard Bloom'd" (AALC, AE:P, MABP), contains his most famous statement on death and one's reaction to death in the section often reprinted as a separate poem, "The Carol of Death" (AALO). To illustrate the contrast between the popular accepted poetic standards of traditional rhyme and rhythm and

Whitman's new form, introduce "Lilacs" with Whitman's probably familiar "O Captain! My Captain!" (MABP). The class should be able to identify the symbols of this more traditional version easily. Then read "Lilacs" to establish the basic symbolic structure of this elegy. There is a very good commentary on the symbolism of the latter poem in AALC. In the italicized section of 14("Carol of Death") point out Whitman's use of sound techniques, such as consonance and alliteration,to establish his mood. What is the overall tone of this section? What image does Whitman develop to represent death? How does this image reinforce the emotional tone of the poem?

4. Whitman's love for and identification with life was not confined to humans alone. He also had strong feelings of nationalism. Use "I Hear America Singing" (AALO, MABP) and "Thou Mother with Thy Equal Brood" (AALO) to show Whitman's love of all America. Introduce this idea with Whitman's statement, "The United States is the best poem of all." Students could write a modern version of the first poem to represent the "songs" heard from the very different workers of today. Which lines represent universal scenes and, therefore, which lines should remain unchanged? How do these poems present a "democratic" concept of America?

5. Perhaps, Whitman's most significant contribution to modern poetry was his use of free verse.

   a. Introduce the concept of rhythm and meter with the following limerick, the last line of which obviously illustrates inconsistency.

A decrepit old gasman named Peter,
While hunting around for the meter,
    Touched a leak with his light;
    He rose out of sight--
And, as everyone who knows anything about poetry can tell you,
                he also ruined the meter.

   b. The poem "Beat! Beat! Drums" (AALC, AE:P, AALO) illustrates Whitman's ability to portray an emotional impact through images but especially through rhythm and sound techniques, such as onomatopoeia. Ask the class to consider the division of the poem. What does each section represent? How does Whitman increase the tempo of his poem? Consider the line lengths as well as the sound effect of the word choices. What overall effect of war does Whitman create in the poem?

c. (AA) Review the definition and types of meter taught in English 10 with selected lines from previously taught poems. A transparency on the overhead projector can usually be very helpful. Then, have different students read lines from "Beat! Beat! Drums" to see Whitman's combination of different meters within the same lines. Consider his purpose in varying the meters. What rhythm is he attempting to capture? Contrast this poem with some lines from another Whitman poem illustrating a different mood and, therefore, different variations of meter. Have the class arrive at a definition of free verse. Contrast Whitman's free verse with the blank verse of Bryant's "Thanatopsis" and the sing-song meter of Whittier's "Snow-Bound" to discuss the effect of meter in welding the rhythm of a poem to its meaning. Contrast Whitman's endstopped lines with a few lines lacking punctuation from a free verse poem of a more modern poet, such as Sandburg. Ask volunteers to read the lines aloud to discuss the different effects of the manipulation of punctuation. The teacher may want to have students consider the similarity of Whitman's rhythm to that of Biblical psalms. Assign students other Whitman poems, either already studied or new to them, for a written critical analysis, primarily on the use of form to convey theme.

NB: There is a good commentary on free verse in AALC, page 317.

d. (BA) Introduce the concepts of rhyme and rhythm as traditional elements of poetry by having volunteers read the following two nonsense selections:

Poem A:

I wish that my room had a floor,
I don't so much care for a door
    But this walking around
    Without touching the ground
Is getting to be quite a bore.

Poem B:

I walked down the street to my home.
I knocked on the front door
    But nobody answered
    So I said, "Who are you?"
"Why, I'm me," nobody replied.

Students should immediately see that the second selection doesn't sound like a poem. Then have students mark all accented sounds as the teacher or a good student rereads the poem to illustrate that the first selection sounds like a poem not only because it has a set pattern of rhyme but also because it has a set pattern of movement or rhythm. Next have the class mark a few lines from one of Whitman's poems, such as "Beat! Beat! Drums" or "I Hear America Singing." This should be done simultaneously on the chalkboard or on a transparency. After agreeing on the markings, erase the words so that the class can see that there is no set pattern of rhythm. Afterwards, contrast the conformation of a Whitman poem with a traditional poem already studied without reading either poem, to note the varying line length of Whitman's verse. Ask the class collectively to define free verse and to consider Whitman's contribution to the development of American poetry. Ask groups of students to prepare choral readings of Whitman's poems, with each group working on a different poem; then have the class comment on the group's interpretation of Whitman's rhythm. It may be wise to tape the readings to help settle questions of interpretation.

6. (AA) To consider Whitman's concept of the role of the artist and to summarize his role in the development of American poetry, teach "Poets to Come" (ALTW). His prose statement "Tribute to Four Poets" (AE:NF) may also provide some clues. Compare Whitman's understanding of the role of the artist with that of Poe, taught in Unit II. Ask the class to consider whether or not Whitman answers Emerson's desire for a truly American poet, whose characteristics are described in the statement by Emerson:

"I look in vain for the poet whom I describe....Time and nature yield us many gifts, but not yet the timely man, the new religion, the reconciler, whom all things await....We have yet had no genius in America, with tyrannous eyes, which knows the value of our incomparable materials."

"The poet knows that he speaks adequately only when he speaks somewhat wildly, or 'with the flower of the mind;' not with the intellect used as an organ, but the intellect released from all service and suffered to take its direction from its celestial life; or as the ancients were wont to express themselves, not with the intellect alone but with the intellect inebriated."

7. (AA) Although Whitman's language, especially his use of realistic "homely" words, his compounded sentences and words, and his imaginative comparisons, should be considered as each of the poems is studied, students may summarize his use of language by writing a critical analysis of the language of one of his poems or by reacting to the following statement by Whitman himself about language, particularly slang, in America in 1888:

"Then the wit -- the rich flashes of humor and genius and poetry -- darting out often from a gang of laborers, railroad-men, miners, drivers, or boatmen! How often I have hovered at the edge

of a crowd of them, to hear their repartees and impromptus! You get more real fun from half an hour with them than from the books of all 'the American humorists.'" (The Ordeal of American English, Houghton, Mifflin research series, Number 9, Boston: Houghton Mifflin Co., 1961)

8. Show filmstrips of Whitman's life to summarize the kind of man and (BA)the kind of poet Whitman represented. Ask the class to predict the future of American poetry following Whitman.

9. Much critical material about Whitman is available. To further develop skills in note-taking and precis-writing, have students read an article about Whitman and write a precis.

VI. SYNTHESIZING UNIT ACTIVITIES

A. Have students continue working on the year-end project.

B. Students may examine current visual media such as television programs and movies that portray pictures of the Old South for the authenticity of the point of view. If possible, they should include selections showing different points of view.

C. To culminate a study of the attitudes of different people to the South, ask students to volunteer as different types: a Southern plantation owner, a Negro slave, a Northern factory owner, a poor Southern farmer, a Southern belle, a poor Northern laborer. Have the students list a series of questions about Southern life, the Civil War, the Reconstruction period, and other relevant topics. The role-players should then attempt to answer the questions, probably disagreeing radically with each other. This activity should recreate the causes of the Civil War as well as the cultural and economic attitudes of those involved.

D. Show slides or magazine pictures of various aspects of the South and ask students to suggest and then write captions for the scenes. The class could be divided into groups,with each group writing from a different point of view: the South or North, before or after the Civil War.

E. Ask students to react to the following quotation from Herman Melville (Supplement Standard Edition, Works of Herman Melville, vol. XVI, New York: Russell and Russell, 1963):

> "But supposing re-establishment so far advanced that the Southern seats in Congress are occupied, and by men qualified in accordance with those cardinal principles of representative government which hitherto have prevailed in the land -- what then? Why, the Congressmen elected by the people of the South will -- represent the people of the South. This may seem a flat conclusion; but, in view of the last five years, may there not be latent significance in it? What will be the temper of those Southern members? And, confronted by them, what will be the mood of our own representatives?"

Students should consider the role of Southern politicians in Congress today. They may refer to discussions in social studies classes or to current newspaper and magazine articles for concrete evidence to support their generalizations.

F. Ask students to bring in several examples of newspaper articles about war today and examine them to find any parts that could have been written over 100 years ago and applied to the Civil War. It may be a good idea to present an example through a transparency and have the class contribute ideas collectively before making any individual assignments. Students should consider in what ways war has or has not changed.

G. Have students write a one-sentence reaction to the words "South" and "Civil War." Then, return the reactions that they wrote on the same terms at the beginning of the unit. Ask students to examine their two reactions and, then, write a sentence or two explaining whether or not their interpretations have changed and, if so, the reasons.

H. Have students examine the backgrounds of their own families or of neighbors' to see whether or not the Civil War had caused division within their families or affected their family history in any way.

I. Students may attempt to define the South today by considering the "mythical" South, the old real and the new South, the agrarian and the industrial South. An excellent source for such an assignment is the special supplement "The South Today" in Harpers, April 1965.

J. Students working on long-range projects not presented during the unit should give them now.

VII. RELATED LANGUAGE ACTIVITIES

1. Contrast in levels of language related to education and social class -- Developmental Activity A 2 d (1)(a)
2. Study of substandard language -- Developmental Activity A 2 d (1)(b)
3. Contrast of language in debate -- Developmental Activity A 2 d (2)
4. Contrast in levels of language -- Developmental Activity A 2 d (3)
5. Revision of lyrics to accompany a different musical style -- Developmental Activity C 4 f
6. Investigation of contributions of African to American English -- Developmental Activity E 5
7. Revision of earlier educated language to modern syntax or language of common man -- Developmental Activity F 1 e
8. Investigation of Cockney English speech patterns -- Developmental Activity G 3 c (2)
9. Study of writen translation of verbal patterns -- Developmental Activity G 3 c (3)

10. Investigation of speech patterns of Negroes -- Developmental Activity G 3 C (5)

11. Investigation of Quaker speech patterns -- Developmental Activity G 6 c

12. Contrast of levels of language -- Developmental Activity H 4 a

13. Study of use of denotation for humor -- Developmental Activity H 4 b

14. Use of facial expressions and intonation patterns -- Developmental Activity I 2 c

15. Study of Creole speech patterns -- Developmental Activity I 4 b

16. Study of place names -- Developmental Activity L 4

17. Study of word connotations -- Developmental Activity L 4

18. Study of poet's concept of common language -- Developmental Activity N 7

VIII. RELATED COMPOSITION ACTIVITIES

1. Written -- Letter or dialogue from different point of view -- Developmental Activity A 2 c

2. Written -- Definition of the South -- Developmental Activity B 5 a

3. Written -- Précis -- Developmental Activity B 5 b

4. Written -- Description -- Character sketch - Developmental Activity C 3 c

5. Written -- Description -- Character sketch - Developmental Activity E 10

6. Written -- Precis -- Developmental Activity F 1 a (3)

7. Written -- Imaginative reaction to war -- Developmental Activity F 1 b

8. Written -- Poem -- Developmental Activity F 2 a (5)

9. Written -- Poem -- Developmental Activity F 2 b (5)

10. Written -- Revision of prose account to straight news article -- Developmental Activity F 3 c

11. Written -- Extended definition of abstract terms -- Developmental Activity G 1 f

12. Written -- Description of sense impressions -- Developmental Activity G 2 e

13. Written -- Poem -- Developmental Activity G 6 d

14. Written -- Support for generalization -- Developmental Activity G 4

15. Written -- Description - character sketch -- Developmental Activity M 2 a

16. Written -- Modernization of free verse poem -- Developmental Activity N 4

17. Written -- Analysis of style -- Developmental Activity N 5 b

18. Written -- Analysis of language -- Developmental Activity N 7

19. Written -- Precis -- Developmental Activity N 9

IX. RELATED FILMS

C - Central Film Library
BC - Baltimore County Library
P - Pratt Library
R - Rental

1. Occurrence at Owl Creek Bridge -- C, P
2. Faulkner's Mississippi -- P
3. Red Badge of Courage -- R
4. Intruder in the Dust -- R
5. In Black America, "Heritage of Slavery" -- C
6. Paul Lawrence Dunbar -- C

X. SELECTIONS FOR MAJOR ACTIVITIES

Average and Above	Average and Below
Lincoln, "The Second Inaugural Address" AALC	Lincoln, "The Second Inaugural Address" AALC
Lee, "Letter to His Son" AALC	Lee, "Letter to His Son" AALC
Sherwood, Abe Lincoln in Illinois 5BP	Sherwood, Abe Lincoln in Illinois 5BP
Sherwood, "Lee in Battle" ALTW	Sherwood, "Lee in Battle" ALTW
Sherwood, "We'll Always Sing His Songs" GASB	Sherwood, "We'll Always Sing His Songs" GASB
Porter, "The Old Order" OLD ORDER	
Porter, "The Source" OLD ORDER	
Benet, "Portrait of a Southern Lady" AALO	Benet, "Portrait of a Southern Lady" AALO
Twain, "Enchantments and Enchanters" AE	Twain, "Enchantments and Enchanters" AE
Mencken, "The Sahara of the Bozart" AE	
Cullen, "To a Lady I Know" K	Cullen, "To a Lady I Know" K
Emmanuel "The Negro" K	Emmanuel, "The Negro" K
Porter, "The Last Leaf" OLD ORDER	

Average and Above	Average and Below
Anon., "Nobody Knows de Trouble I See," "Deep River," "Let My People Go" AALO	Anon., "Nobody Knows de Trouble See," "Deep River," "Let My People Go" AALO
Hines, "Two Jazz Poems" K	Hines, "Two Jazz Poems" K
Johnson, "The Creation" AALO	Johnson, "The Creation" AALO
Benet, John Brown's Body	Benet, John Brown's Body
	Catton, "Sowing the Wind" (abbreviated) ACC
Hawthorne, Chiefly About War Matters; By a Peaceable Man	
Melville, "The March into Virginia"	
Melville, "A Utilitarian View of the Monitor's Fight"	
Melville, "Malvern Hill" AALC	
Melville, "In the Prison Pen" AALC	
Whitman, "Cavalry Crossing a Ford" ALTW	
Whitman, "A March in the Ranks Hard Prest" ALTW	
Whitman, "The Road Unknown" ALTW	
Whitman, "Reconciliation" MABP	
Whitman, "Dirge for Two Veterans" and "Come Up From the Fields, Father" AE:P, MABP	
Whitman, "From Specimen Days" AALC	
Crane, The Red Badge of Courage	
Crane, "A Mystery of Heroism" ALTW	
O'Neill, The Emperor Jones	
	Broaude, "Gettysburg" ACC
West, "The Battle of Finney's Ford" ALTW	West, "The Battle of Finney's Ford" ALTW
Bierce, "A Horseman in the Sky" ALTW, ACC	Bierce, "A Horseman in the Sky" ALTW, ACC
Faulkner, The Unvanquished	
Faulkner, Intruder in the Dust	
Williams, The Glass Menagerie, LAP, AE:D	
Glasgow, "The Southern Lady" CAPr	
Porter, The Old Order	
Cable, "Jean-ah-Poquelin" AE:F	
Hellman, The Little Foxes AE:D	Hellman, The Little Foxes AE:D
Johnson, "Tired" K	Johnson, "Tired" K
Brown, "Strange Legacies" K	Brown, "Strange Legacies" K
Bontemps, "Southern Mansions"	Bontemps, "Southern Mansions"
Bontemps, "A Black Man Talks of Reaping" K	Bontemps, "A Black Man Talks of Reaping" K
Lanier, "Song of the Chattahoochee" AALO, AALC, AE:P	
Lanier, "A Ballad of Trees and the Master" AALO, AALC, AE:P	

Average and Above

Lanier, "The Marshes of Glynn"
AALO, MABP
Melville, "The Maldive Shark"
Melville, "The Portent"
Melville, "The Martyr"
Whitman, suggested poems in AALC,
AALO, AE:P, ALTW, MABP

Average and Below

UNIT FOUR

THE SECOND FRONTIER - THE RE-ESTABLISHMENT OF THE DREAMS

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

After the cruelly divisive Civil War, the Americans renewed their ideals of material security, freedom, and beauty in the diversity and the expansion of the frontier and the birth of the West. To this new region they flocked -- many fugitive from the bonds of debts and slavery, some fresh from the spoils of victory and war, and a few desperate from the destruction of property and honor. In the mind of the nation the West grew taller and taller -- an amusing myth for the Easterner but a dream for the newly transported "Westerner." Yet for many, the dream became a mirage and then a nightmare, as they faced the hardships of frontier travel, the dangers of Indian attacks, and the difficulties of establishing fortune and family where there was often no law, no order, no tradition. With the conquering of these harsh conditions and the closing of America's last geographical frontier, the West was won, but the promises of the West had become controversial, often with more of an expression of pessimism than optimism, for the ideal had now become the real. As the country's appraisal of the West fluctuated, the writers of the early Western period reflected the changing attitudes in and toward the West in their literature.

B. Language

The third major strand in language, the study of American regional dialects, should be introduced in this unit or developed after a brief introduction in Unit III. The teacher should focus on the following topics: the definition of dialect, the division of America into dialect regions, the characteristics of each dialect region, and the influence of the westward movement on the changing boundaries and speech patterns of dialect regions. Language activities are often related to literary selections to show some early attempts to use American dialects in literature and the difficulties in reproducing it accurately.

C. Composition

All types of oral and written composition activities could be developed in this unit. The emphasis is on translating the message of one type of literature into another form. Often composition and language activities are combined so that students are revising examples of dialect.

II. UNIT OBJECTIVES

A. To develop these generalizations:

1. The spirit of the West originally infused the country with an optimistic resurgence of faith in the possibilities of individual freedom and happiness through economic security.

2. The characteristics of the early Westerner -- his cocky optimism, his self-reliance, his ingenuity, his raw courage and his humor -- were often so exaggerated that the Westerner emerged as a stereotype in a mythical region.

3. Gradually the optimistic faith changed to deepening disillusionment with the realities of life on the frontier: the hardships, the lawlessness, the injustice, and the corruption of nature.

B. To help students understand all or some of these literary terms, modes, or techniques:

1. Satire
2. Local color
3. Tall tale
4. Parody
5. Non-fiction
6. Folk ballad
7. Romanticism
8. Realism
9. Stereotype

C. To indicate the relationship of major writers to the key concepts of this unit.

1. Mark Twain
2. Francis Parkman
3. Bret Harte
4. Jack London

Recommended Time Allotment

For above-average students with the emphasis on concepts 1 and 3, both illustrated through an intensive study of Mark Twain, allow no longer than three weeks. For below-average students, allow six weeks.

To alleviate the problem of simultaneous demands for supplementary texts, UNITS III and IV may be used interchangeably, especially with above-average students.

III. LONG-RANGE ACTIVITIES

(Note: Students should select one of these projects only. These activities should be presented as a part of the synthesizing activities or whenever applicable during the unit.)

A. Have students continue working on projects for the year-end activity.

B. Have students select a book or books from a suggested reading list, such (AA)as one in Hannah Logasa, Historical Fiction, Vol. I, 1960, or from a similar list compiled by the school librarian. They should become acquainted with as many works of one author as possible. At the end of the unit students should report on their reading in one or two "talk" days (concentrating on the realistic portrayal of the West). If several students read works by the same author, they may prefer the round table discussion form, relating each work to the key concepts of the unit.

C. Present a list of research topics related to the West, such as the types of transportation used in the Westward Movement, the early forms of housing, the early mining locations and activities, and the authenticity of such Western heroes as Buffalo Bill Cody, Wild Bill Hickok, Daniel Boone, Kit Carson, Mike Fink, Johnny Appleseed, Wyatt Earp, Matt Dillon, Bat Masterson, Jesse James, and Billy the Kid. Use a library period at the beginning of this assignment to review skills in locating materials to select final topics. Reinforce note-taking skills and introduce correct bibliographical form. Reports may be given by individuals, by one person chosen to speak for each of the groups investigating a similar topic, or by groups in the form of a round table discussion. This project should not result in long written assignments of any kind.

D. Suggest investigation of the art, music, and architecture of the West to determine the influence of the regional culture on the arts. Suggestions are Georgia O'Keefe's sculpture and painting of the New Mexico desert (Life, March 1, 1968) which may be compared with John Steinbeck's observations on the desert in Travels with Charley, pages 212-216; Frank Lloyd Wright's architecture, especially at his Taliesin West in Arizona (Frank Lloyd Wright, The Natural House, New York: Bramhall House, 1954 or Edgar Kaufmann, ed., An American Architecture: Frank Lloyd Wright, New York: Horizon Press, 1955); and Ferde Grofé's The Grand Canyon Suite. Popular Western music may also be used, especially to discuss how well it portrays the realities of the West. Students should be encouraged to show paintings and to play parts of the musical selections when presenting their reports. Perhaps those doing the art and architecture investigations may present their reports in the form of a bulletin board.

E. Some students may investigate in mass media -- especially films and TV dramas and documentaries -- the role of minority groups in the West (i.e., the Indians, the Mexicans, the Negroes, the Orientals, and the Scandinavians). They should determine where these groups settled, how they have been assimilated into the American culture, what they have contributed to our culture, and what injustices any suffered. Then, have students read one fiction selection and one non-fiction prose account to contrast and compare the impressions created by each medium. Conclusions may be presented in the form of individual reports, one person speaking for a group, or round table discussions.

F. Other students could examine various media in their immediate environment to investigate the "image" of the West today (i.e., the image of natural beauty and unsettled space, the holdover of the past in the dude ranch h and the rodeo, and the modern Western "hero" of the movies and TV. Have students find statistics on recent movement of people from east to west to compare these with figures from the years following the Civil War.

Students should be aware of news articles and programs that mention the West to determine our present concept of the West: Is it still viewed as the land of adventure and opportunity or is it pictured merely as a romanticized vacation land? Students may not be able to answer this question, but they should be able to suggest some current attitudes through the materials they collect. Students may wish to present their findings in round table discussions, since they may reach differing conclusions.

G. Still other students can do a linguistic or dialectal study of the West. (AA)From their reading selections, have them prepare a list of words typical of the Western region (i.e., prairie schooner, pony-rider, sluice robber, victuals, holding down a claim) and then investigate the origins of these words. Ask them to determine the influences on the names of Western settlements, such as the religion of the Roman Catholic Spaniards on San Francisco (Saint Francis), the tenets of the Mormon settlers of Utah on Moroni, and the religion of the Indians on Mississippi ("big river"). Suggest that they investigate the Anglicizing or translation of popular names within immigrant groups, such as the German name Müller to Miller, Muller, or Mueller and the Polish name Szymanowski to Simon. Students may be directed to Dialect Notes of the American Dialect Society organized in 1889 and may present their findings in oral reports with various map illustrations.

IV. INITIATORY ACTIVITIES

A. Ask students ro react to the word "West" by giving word associations orally or by writing their reaction in a few sentences or listed phrases before sharing them with the rest of the class. Students will probably give stereotyped responses referring to cowboy, Indian, bravery, and open range. Ask them where they have obtained this stereotyped picture and what still promotes these conceptions. Have the class discuss why this picture of the West is appealing. Conclude by having the students try to imagine a day in the life of the typical Western types, such as the scout, the miner, the cowboy, the Indian, the family on a wagon train, and the homesteader, to emphasize the hardship as well as the romance in the lives of these Westerners.

B. Play a few typical songs about the West, such as "California, Here I Come," "Home on the Range," "Don't Fence Me In," "I'm an Old Cowhand from the Rio Grande," and "Oklahoma," that suggest the spaciousness of the West, the sentimental optimism, and the problems and hardships of the settlers. Emphasize the idea that the image of the happy Westerner in the land of opportunity is not always the true one.

C. Show paintings of the West to contrast the romantic and realistic portrayals of this region. Suggested paintings may be found in AALC, "Arts of the West" beginning on page 116 and "Landscape Paintings of the Wilderness" beginning on page 225; ALTW, pages 526-527, 70-73; throughout Lucius Beebe and Charles Clegg, The American West: The Pictorial Epic of a Continent, New York: E. P. Dutton & Co., 1955; throughout James D. Horan, The Great American West: A Pictorial History from Coronado to the Last Frontier, New York: Crown Publishers, 1959. (This last book does not have as many pictures as the third one but it has some in color.) If possible, use the opaque projector to enable the class to see the

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romantic and realistic details of the paintings.

D. If the teacher or one of the students has visited the West, show slides to emphasize the spaciousness and grandeur of this region as well as the physical conditions conducive to great hardship.

E. After completing any of the above activities, the teacher may have each (BA) member of the class either select a Western vacation advertisement from a newspaper or magazine and write to the advertised resort for information about the historical and geographical assets of that area or write to the Chamber of Commerce of a western city for information about the early history and present living conditions there. This activity provides an opportunity for teaching a letter of request and for reinforcing letter writing skills. Although the actual start of the unit may be delayed, something which is not advisable, the thrill of writing an actual letter and receiving an answer may compensate for the delay.

V. DEVELOPMENTAL ACTIVITIES

The Rebirth of the American Dreams

In the East as well as the South, the West beckoned to all those who had failed to find complete satisfaction in merging their individual lives with the original promises of America: material comfort, personal freedom, and beauty. Regardless of the past, the ever-expanding frontier offered new hope for the good life.

A. Begin the study with Hal Holbrook's recording of "Mark Twain Tonight" (side 1), to establish the tone of Twain's humor -- the exaggeration of the tall tale, the dead-pan delivery, the irreverent manner, and the satire. Ask the class what kind of person would be able to talk about himself and society in this way. /Any record of one of Twain's early tales, such as "Jim Baker's Bluejay Yarn," may be used instead of the one suggested./

B. Have the class read one of the early selections by Twain that best illustrates his optimistic humor and his early style, such as "The Buffalo That Climbed a Tree" (AALC) or an easily available "animal" story.

1. Ask one of the students interested in dramatics to read "Mark Twain and the Public Reading" (AALC) and to demonstrate Twain's ideas about speaking techniques in an oral presentation of the excerpt "His Grandfather's Old Ram" from that selection.

2. The guide questions at the end of "The Buffalo That Climbed a Tree" selection stress two aspects of Twain's humor -- the dead-pan style, as if whatever he says or writes is absolutely true, and the suspense. Have each student make up a story about an everyday situation in school or at home in which he is trying to explain to a teacher or parent an "impossible" predicament in which he has found himself. (BA) Below-average students may like to work in pairs so that the dead-pan "stooge" outsmarts the slick talker. Students may present their stories orally with the class representing the adult "jury." Point out that although this seems like a relatively simple presentation, it is not easy to accomplish with a straight face and that it takes self-assurance.

3. The following early Twain selections may be used as alternates.

"Across the Plains by Stagecoach" (AALO) - may be used later in this unit

"Flush Times in Virginia City" (AE:NF) - may be used later in this unit

"I Find Fool Gold" (AALO) - may be used later in this unit

"The Celebrated Jumping Frog of Calaveras County" (ALTW)

"I Sell a Dog" (ALTW)

Excerpt from The Innocents Abroad (ALTW)

"Everything Happened to Sam" (AA)

"Jim Wolf and the Cats" (AA)

"Sam Squares His Long Account with His Boss" (AA)

"His Grandfather's Old Ram" excerpt from "Mark Twain and the Public Reading" (AALC)

C. Use The Adventures of Huckleberry Finn as the major Twain work because it represents a midpoint in his philosophy and style.

1. Using the following questions as a guide, classes should read the (AA)book. These students should become familiar with the underlined terms.

a. What is the actual setting? What does the river represent for Huck? for Jim? How does the river have a mythic quality? an idyllic quality?

b. Consider the plot structure. How is the book unified? Are any incidents melodramatic? In what ways may this novel be considered a picaresque novel? What is the real climax of the book? Does the last part of the novel, chapter 31 to the end, add or detract? Why do you think Twain included this part?

c. Analyze the character of Jim. In what ways is he superstitious? educated? What role does he assume toward Huck? How does Twain's portrayal of Jim change during the course of the novel? Why?

d. Analyze the character of Huck. How are he and Tom eventually different? Is he basically good or bad? On what does he base his decisions? What does the journey downriver represent for Huck? As Huck constantly battles his conscience, what is his major ethical problem? What conclusion does Huck reach at the end of the novel about his future? May this in any way be interpreted as a comment on society? How does Huck represent American ideals?

e. Classify the different people that Huck meets on the river as to

classes of society. Consider their differences. Does Huck prefer any one type? How does Twain characterize the people, the "mob," collectively?

f. What American ideas and customs does Twain satirize? What type of literature does he criticize? in which incidents? What type of life did this kind of literature encourage?

g. Consider the point of view. What restrictions and advantages did this point of view impose on Twain as he was writing the novel?

h. In what ways is this novel sentimental or romantic? How is it realistic or true to life? How is this novel both optimistic and pessimistic?

2. Because of the length and episodic plot structure of Huck Finn, average classes may first be assigned the early incidents, chapters 1-11, to establish the basic setting, characters, and conflicts. Through general class discussion in groups, each group should be assigned a specific episode to read and to adapt for dramatic presentation to the class. With the distribution of guide questions prior to each presentation, the class should acquire a general understanding of the plot, characters, and integral development of Twain's themes through his satire without becoming bogged down by lengthy reading assignments. At the conclusion of the dramatic presentations, have the class contrast the novel and play forms by discussing the difficulties they encountered in adapting the messages in the episodes.

3. A good introduction to Huck Finn is the biographical sketch "Mark Twain" in GASB (pages 120-130). Classes may acquire a recognition of the characters and situations in the novel and an understanding of the major social criticisms through listening to the two Hal Holbrook records on Mark Twain. Side 2 of the first record gives a brief introduction to Huck and his family situation from chapter 1, Pap's abduction of Huck and his speech criticizing the government from chapter 6, and Jim's feelings about his family and Huck's attempt to pray before his final decision to save Jim,from chapters 16 and 31. Side 2 of the second record contains an introduction reviewing the reasons for Huck and Jim's running away, the section describing idyllic life on a raft from chapter 19, and the Sherburn-Boggs incident from chapters 21 and 22. The Grangerford episode from chapters 17 and 18 is available in ALTW.

4. For additional activities, Huck Finn presents many opportunities for the teacher to acquaint students with the following literary techniques: satire, parody, burlesque, local color, and dialect. Although it will not be possible to develop a full understanding of all these techniques, some understanding can be developed by using a few of the following suggestions. Special attention should be given to activities related to regional dialects, such as those suggested in h.

a. Contrast the episode of the raid on the religious procession in chapter 3 with Don Quixote's raid on the religious procession in Don Quixote de la Mancha. Have the students consider the differences in humor that arise because of the first person point of

view of Huck as opposed to the third person point of view of Cervantes.

b. Read aloud the poem written by Emmeline Grangerford in chapter 17 and contrast it with another elegy, such as "Bells for John Whiteside's Daughter" by John Crowe Ransom or "Elegy for Jane" by Theodore Roethke (AALC). Discuss the usual characteristics of poetry, such as rhyme, that the Grangerford poem develops. Have the class explain their reaction to the poems, the reasons they do not feel grief after hearing the Twain poem, so that this poem is seen as an example of the sentimental poetry of the trade magazines that Twain was criticizing. Encourage the class to bring in contemporary examples, from newspapers and magazines, of oversentimentalized verse,or read some of Edgar Guest's verse aloud.

c. Compare the duke's version of Hamlet's soliloquy from chapter 21 with the original "To be or not to be..." as well as some lines from Macbeth about Birnam Wood and Duncan's waking. Examine the vocabulary to discuss ways in which Twain humorously twisted the meaning. Have students select a short serious piece of writing, such as a poem, an editorial, or a letter to the editor, and rewrite these facts by using the main words but in a different order and with different connotations so that the meaning of the article changes. This may be done in class,with the students then reading each other's and trying to match the original with the rewritten version. Perhaps, the originals could be duplicated or put on the board by the students before the class members present their rewritten versions. Students will probably conclude that doing this well, as Twain did, is a difficult job.

d. Have each student pretend that he is Huck Finn, newly arrived in a community,and have him write a description of his community from a first person point of view. Some may want to take the point of view of Huck as a nineteenth century boy magically transported to the twentieth century. Before writing, have the students list all the "new" things that Huck would notice and all the questions or criticisms that a person unacquainted with our society might notice. Although the entire book serves as a model for this activity, the teacher may want to direct the class to the beginning of the Sherburn-Boggs incident in chapter 21 as a model. Skills in punctuation, especially for dialogue, may be taught at this time; a particularly good exercise, especially for (BA)below-average, is to have the class help a student punctuate by listening to the pauses and the intonation patterns of the student's voice as he reads his paper aloud.

e. Discuss the connotation of words and their changes by examining the language changes that Twain made in the original manuscript available in DeLancy Ferguson's Mark Twain, Man and Legend. The teacher may wish to have students do some work on writing euphemisms; the original statements may be taken from the novel or from any other source. Often headlines and leads from newspaper articles provide material for this activity; ads may also be used, but for an opposite assignment: finding the euphemism and putting it into more ordinary, less attractive language. (Hayakawa's books on semantics offer suggestions for work on

euphemisms, as do activities in Unit I.)

f. Good suggestions for activities on indirect social criticism, irony of statement, vocabulary, and dialect appear in ALTW, page 376, and for language and vocabulary in AALC, page 381.

g. Have students investigate the following topics: the contribution (AA)of the characteristics of southwestern humor to Twain's style and Twain's innovations, especially in the role of the narrator (Kenneth S. Lynn, Mark Twain and Southwestern Humor); a comparison of Twain's style of dialect humor with other dialect writers of that era, such as Artemus Ward or Josh Billings; a comparison of Twain and Whitman for both democratic themes and innovations in language and style; and a comparison of Twain and Cooper's Leatherstocking Tales for their epic qualities. These topics may be presented to the class in the form of round table discussions. Those students who have recently read J. D. Salinger's Catcher in the Rye may want to compare and contrast Huck and Holden, for both characters typify the non-conforming individual studied in Unit II and both examine the values of their societies. These students may also wish to compare criticisms of Catcher in the Rye and Huck Finn on first publication (the latter was banned by the Concord Library as a book that "dealt with a series of experiences not elevating" and by the Brooklyn Library as an immoral book). Some students may wish to report on the critical essay on Huck Finn in AE:NF.

h. Twain's realistic writing, with its abundant dialogue, offers excellent opportunities for the study of American regional dialects.

(1) Introduce the topic of dialects by having students contrast the dialogue of characters representing three different classes, such as Huck, Jim, and Colonel Grangerford, to see that the identifying characteristics of dialect are pronunciation, vocabulary, and grammar.
(2) Contrast Huck's speech to a speech by Colonel Grangerford or someone of the upper class to show different levels of language. Have students rewrite one of Huck's speeches to make Huck's language more "citified." Actually Huck's speech could be modernized on two different levels, the popular one using slang and the more educated version.
(3) An alternate selection for the introduction of the topic of dialects is "Buck Fanshaw's Funeral" (AE:F), in which Twain contrasts formal and informal language in the dialogue to show the lack of communication between characters as the result of their language variations. Discussion question 4 at the end of the selection offers good suggestions for beginning a study of regional dialects and slang.
(4) To make students cognizant of the continued evidence of dialect today, select some of the following terms to put on the board:

(a) Greasy, car, Washington (for pronunciation)
(b) A small running body of water, whatever is turned on in the kitchen to get a drink of water, whatever is used to

cover the windows to keep out the light (for vocabulary)

(c) The past tense of dive, the past tense of dream, quarter ten (for grammar)

Stress that students should pronounce the word individually or say the term silently before volunteering their answers. List the answers in three columns, one to represent each of the main dialect areas. (Answers may be found in Your Language, pages 297-305, and in Dialects: USA, chapter IV.) When the charts are complete, ask the students who had most of their replies in one column to identify the area of their birth or the area of the birth or residence of their parents. Then, have them label the columns as North, Midland, and South. Have the class discuss reasons for a mixture of speech to understand that dialect areas are combined. Conclude with a definition of the term "dialect."

(BA) Ditto the answers in chart form and have the students circle their answers.

(5) After reviewing the reasons for the origins of different speech patterns introduced in Unit II, have the class study the maps of westward migration found in Your Language and in Dialects: USA to discuss the influence of the Westward Movement on speech patterns in the western half of the nation, especially the combination of different eastern dialects to form new dialect regions. Through discussion or individual reports, have students realize that some states (such as Oklahoma and California) include a mixture of almost all dialects because of late settlements or the attraction of gold.

(6) (BA) Have students interview classmates or neighbors who have recently moved to Maryland or whose parents were born and raised in a different section of the country. Use the sample interview sheet on the following page. Below-average students may need to work in groups to formulate actual questions to ask the subject in order not to influence the answers. Have students summarize the results by classifying the dialect of the subject and by justifying the reasons for this dialect. This may be a good opportunity to review the characteristics of objective report writing.

D. Complete the unit on Twain with the "The Story of a Bad Little Boy Who (BA) Didn't Come to Grief" (ALTW), "The Man Who Corrupted Hadleyburg" (MWA) (AA) or "The Mysterious Stranger" (The Portable Mark Twain in some schools), or a short part dittoed from Letters from Earth to discuss Twain's change from optimism to pessimism. (Optional: The poem "Judge Somers" by Edgar Lee Masters (C. A. Poe) may be compared to the short story "Bad Little Boy" as to its pessimism and irony of life, illustrating that Twain was not alone in his pessimistic feelings.)

1. Ask the class to suggest reasons for Twain's changing outlook on life. Have the students consider what changes occurred in the country during Twain's lifetime (1835-1910). Show the film "Mark Twain's America" (992-66C) for a concluding statement on changing conditions in the West and the whole nation and the way in which Twain reflected America's reactions -- the optimism and then the pessimism. If this film is unavailable, "Mark Twain's Mississippi" (EAV), a record and two film strips, may serve the same purpose.

DIALECT UNIT INTERVIEW SHEET

NAME _____ PERIOD _____ DATE _____

NAME OF INTERVIEWEE _____

Birthplace and Previous Residence of Interviewee _____

Birthplace and Previous Residence of Parents _____

DISTINGUISHING ELEMENTS OF DIALECT

REGION	PRONUNCIATION	VOCABULARY	GRAMMAR
(A)	1. GREASY (WITH S SOUND) 2. CAR, FATHER, CHAIR (R SOUND REGULARLY OMITTED AND REPLACED BY UH SOUND) 3. IDEA, CAFETERIA (A FINAL R SOUND IS ADDED--IDEA BECOMES IDEAR) 4. MERRY, MARY, MARRY (ALL RHYME)	1. CLAPBOARDS 2. PAIL 3. ANGLEWORM 4. FRYING PAN 5. FAUCET 6. CURTAINS 7. BROOK 8. STONE WALL	1. DOVE: FITTED 2. TEN OF TWO 3. VERY TIRED 4. IT'S I MORE COMMON THAN IT'S ME 5. SICK TO MY STOMACH
(B)	1. GREASY (WITH S OR Z SOUND) 2. CAR, FATHER, CHAIR (R SOUND) 3. IDEA, CAFETERIA (NO FINAL R SOUND 4. MERRY, MARY, MARRY (TWO RHYME)	1. WEATHERBOARDS 2. BUCKET 3. EARTHWORM 4. SKILLET 5. SPICKET (OR SPIGOT) 6. BLINDS 7. CREEK 8. STONE FENCE, ROCK FENCE	1. DOVE OR DIVED FIT 2. TEN TILL TWO 3. VERY TIRED 4. IT'S ME MORE COMMON THAN IT'S I 5. SICK AT (IN) MY STOMACH
(C)	1. GREASY (WITH Z SOUND) 2. CAP, FATHER, CHAIR (R SOUND REGULARLY OMITTED) 3. IDEA, CAFETERIA (N) FINAL (R) SOUND) 4. MERRY, MARY, MARRY (NONE OF THE THREE WORDS RHYME WITH EITHER OF THE OTHER TWO)	1. WEATHERBOARDS 2. BUCKET 3. EARTHWORM 4. FRYING PAN 5. SPICKET (OR SPIGOT) 6. SHADES 7. BRANCH 8. ROCK FENCE	1. DIVED: FIT 2. TEN TILL TWO 3. SOME KIND OF TIRED 4. IT'S ME MORE COMMON THAN IT'S I 5. SICK AT (IN) MY STOMACH

DIRECTIONS: PLEASE BE COMPLETELY HONEST. CIRCLE THOSE ITEMS IN THE VARIOUS COLUMNS THAT ARE MUCH MORE FAMILIAR TO YOU THAN OTHERS. IF AT ALL POSSIBLE, TRY TO REMEMBER WHAT YOU SAID AND THE WAY IN WHICH YOU SAID IT BEFORE YOUR BALTIMORE HABITS TOOK OVER. IF THERE IS ANY QUESTION AS TO SOME MINOR INTERPRETATION OF THE COLUMNS OR PROCESS, FEEL FREE TO CONSULT THE INTERVIEWER.

2. The following films may be used during the study of Twain:

   a. "What Does Huck Finn Say?"(R)

   b. "The Art of Huck Finn" (889,C)

   c. "Huck Finn and the American Experience" (R)

   d. "The World of Mark Twain" (a sound filmstrip)

The Stereotyped Westerner

Conquering a strange, new land was difficult. To prove to himself and to others that he was worthy of the opportunities offered for the good life in the West, the early settler often relied on his own innate resources -- his courage, his common sense, and his humor. From both failures and successes originated stories that often became so exaggerated that the concept of the Westerner became a stereotyped one, causing the West to be considered a state of mind rather than an actual region. It was often difficult to separate fact from fiction,and with the exaggeration of character also came the exaggeration of language.

E. Have students read Stanley Vestal's "John Colter's Race for Life" (AALO) and either Wallace Stegner's "First Through the Grand Canyon" (AALO) or Francis Parkman's "The Hardihood of La Salle" (AALC). All three represent stories of men who actually existed, but the first is an exaggerated version and the latter two examples of more accurate non-fiction portrayals.

1. Have the students list the characteristics of both men, for they possess similar traits; have them look for words and phrases that exaggerate the character of John Colter as opposed to words describing similar actions but with less exaggeration in the second story.

2. Have the students enumerate the ways in which the second story is made more realistic and believable than the first.

3. Students may wish to relate the discussion to today's heroes -- the exaggerated version of comic strips and many TV shows versus the non-fiction magazine articles and books.

4. A good non-fiction narrative can be made interesting as well as factual through the use of vivid, concrete details. Have students find examples of effective use of descriptive details in the last story read. Then ask students to write a descriptive narrative based on a modern dangerous situation, such as being out on a boat during a storm. Have them select their details very carefully by listing all the possible details first and then selecting only the ones that best accomplish the purpose of the paragraph.

5. Some members of the class could dramatize either of the two selections by dividing the events into acts and scenes but not actually writing a play. This activity should lead to discussion on the importance of including certain events. The teacher may reinforce outline skills with this activity.

6. Consider with the class ways in which writers have handled realistically communication barriers between people who speak different languages. For example, the problem of different languages is solved in the first selection because Colter can understand the Indian languages. Have students evaluate a TV program in which a language problem exists to determine how realistically this communication barrier is solved (i.e., gestures, an interpreter as a natural character in the story, sign language, bilingual characters). Have the students organize their findings in the form of a written or an oral report to the class.

F. Assign students James Stevens' "An American Hercules" (AALO) and Stanley (BA)Vestal's "John Colter's Race for Life" (AALO and AA).

1. The teacher may wish to introduce the idea of the tall tale by playing the part about the logging camp from Johnny Cash's record "Ride That Train" or by referring to superhuman comic strip, TV, or movie heroes.

2. After reaching conclusions about the characteristics of the tall tale and the reasons for its developing, especially in the West (based on their understanding of the first selection), students should read and discuss the second story to determine the way in which the exaggeration typical of the tall tale has also colored "non-fiction" or actually legendary accounts of early Westerners. Since the two non-fiction selections for above-average are too difficult for these students, the teacher may want to ditto one short paragraph from one of them or ditto a short and more realistic account of John Colter from a history book to have students establish the qualities of accurate non-fiction.

3. Have students write a tall tale based on a modern situation. The teacher may wish to organize the class into groups so that each group, rather than each individual, is responsible for writing an exaggerated tale to be read to the class. Girls may adapt the tall tale activity to include exaggerated directions for such household ideas as recipes like the following:

ELEPHANT STEW

1 elephant
2 rabbits (optional)
salt and pepper

Cut the elephant into small bite-size pieces. This should take about 2 months. Add enough brown gravy to cover. Cook over kerosene stove for about 4 weeks at 465°. This will serve 3800 people. If more are expected, 2 rabbits may be added, but do this only if necessary as most people do not like to find hares in their stew!!!

4. Adapt Developmental Activity E 5.

5. The tall tale often was written in tall talk with exaggerated hyperboles, similes, and metaphors. Have the class list specific examples of these exaggerations, especially in "An American Hercules."

6, The teacher may use the following alternate selections.

a. Vachel Lindsay, "The Apple-Barrel of Johnny Appleseed" (ALTW)

Have the class consider words that influence attitudes by asking them to choose the word that attempts to influence the reader favorably toward Johnny Appleseed. Direct them to use the dictionary to make sure that they know the meaning of each word before selecting the better one.

(1) The pioneers who received apple seeds from Johnny thought he was a (generous, liberal) man.
(2) Johnny was (a welcome, an accepted) guest in every home in the Ohio Territory.
(3) Even the Indians respected Johnny because his body had been (strengthened, toughened) by his life in the woods.
(4) Johnny spoke (politely, civilly) to all his friends -- animal and human.
(5) For forty years Johnny wandered (fearlessly, bravely) through the forests and settlements of the early West.
(6) Having freed the wolf from the trap, Johnny (quieted, soothed) him.
(7) Johnny tried to (influence, persuade) his Indian friends to remain peaceful.

b. James Stevens, "The Winter of the Blue Snow" (ALTW)

c. J. Frank Dobie, "Old Bill" (ALTW)(if this was not used in Unit III)

d. Donald C. Peattie, "Sam Houston: Lone Star" (AA)

e. Francis Parkman, "The Buffalo Hunt" (AA)

G. Assign the poems William Rose Benet's "Jesse James" (ACC) and Lilian White's "Hangman's Tree" (ACC) as examples of exaggeration.

1. Contrast the good-bad "Robin Hood" legend about Jesse with the more realistic and harsh treatment of the outlaws in the other poem.

2. "Jesse James" is a good poem for reading aloud. Have students suggest classmates whose voices seem appropriate for reading certain stanzas. Have these selected students read the stanzas and the entire class read the chorus. This choral reading should follow the silent reading and then lead to a discussion of meaning by judging whether or not the students have read with the correct tone and volume. Perhaps it could be tried several times, with different students reading different stanzas. This poem, especially when read aloud, offers the opportunity to review the characteristics of a folk ballad.

3. Students should examine the dialect used in the first poem and then rewrite a stanza into modern correct English, trying to maintain the rhyme scheme. If the poetry is too difficult, students could rewrite the stanza in prose.

4. The following selections develop this idea.

a. Robert Lewis Taylor, "Travels of Jaimie McPheeters" (ACC)

Select certain students to prepare arguments for a verbal dual over a modern student problem in a role-playing situation, such as father and teenager over the use of the family car. Perhaps the class could prepare arguments for both sides before the actual "duelers" are selected.

b. Wister, "Gift Horse" (PW)

c. Adams, "The Colorado" (PW) - may be contrasted with "Gift Horse"

d. Fast, "Neighbor Sam" (PW)

The teacher may have students apply the exaggerated tall tale technique-in-reverse of this story by having them write an account of a typical day in the life of a student in which "everything" has gone wrong.

e. Stephen Crane, "The Bride Comes to Yellow Sky" (ALTW and PW)

H. "Why Rustlers Never Win" by Henry G. Felsen (ACC) is an excellent example of the exaggerated humor of the West.

1. Use the exercise at the end of the selection on chronological ordering of events in order to develop critical reading skills.

2. Develop a composition activity based on a discussion of the story's treatment of the ironies of life. Have students imagine a perfect plan in a modern teenager's life, such as cutting class, staying out later than allowed, or not having to pay for gas for the use of the family car. Have them illustrate how the perfect plan was not so perfect after all. Perhaps certain students could tell their perfect plans to the class and have members of the class suggest the loopholes in the plan. Then the class could vote on the best ending, or the student could choose the ending from the suggestions to complete his composition.

3. Students may either look up the origin of colloquial expressions, like "I've been euchered," "foot their bills," and "the bottom's dropping out of the market," or choose from a list of modern colloquial and slang expressions to see how the meanings of words change.

4. The name of one of the characters, Seth J. Sleamish, has several connotations, such as a solid citizen type for Seth and a slippery, sly type for Sleamish. Have the class think of movie or TV stars and discuss the connotations of their names; this may be particularly interesting if students know the real names of these actors. Give the class a list of typical character traits and have the students suggest names for characters possessing this dominant trait.

5. The following works may be used
(BA)

a. Alistair Cooke, "Will Rogers" (AA)

b. Betty Roger, <u>The Biography of Will Rogers</u> (5B)

The Real West and the End of the Dreams

As the second frontier halted at the edge of the Pacific, so halted temporarily the new opportunities for the good life. Although a few had found their dream permanently and some only briefly, most had learned that the real West, though establishing in some instances the opportunity for equality and advancement of the common man, had ended their dreams of material comfort and personal independence.

I. Assign the reading of Sarah Eleanor Royce's "Peril on the Western Trail" (AA)(AALO) in order to learn about physical difficulties in transportation.

1. Steinbeck's comments on the desert in Travels with Charley, pages 212-216, may serve as an introduction to the reaction of the characters in the first selection taken from a pioneer diary.

2. This selection was written in 1849. Have students find words that seem obsolete today and rewrite the sentences containing them into more modern English.

3. The following selections may be used.

a. Richard Henry Dana, "From the Forecastle" (AALO)

Discuss the conditions causing mutiny and relate them to types of rebellion in today's society. Have the class suggest situations that might cause rebellion, such as the Senior Prom's being canceled because a student was injured in an accident following the last school dance. Have the class suggest various student reactions to this decision and then the consequences of each. Ask each student to choose the way in which he would react, think about the reasons for his choices, and then have him present orally his choice and defend it, attempting to convince the class that his choice is the best one. The class may then vote on the "best" reaction, after which the teacher may try to have the class analyze the reason for its decision -- the best choice of the most convincing speaker. Taping the speeches and replaying them may help to answer this question. If possible, relate the way in which these choices are made to the various kinds of rebellion and their possible remedies in today's society.

b. Mark Twain, "Across the Plains by Stagecoach" (AALO)

(1) Have the students imagine what might have happened to the mail pouch left on the plains -- an Indian's finding it, another wagon or stage's finding it, or what might have happened as the result of a letter's not being delivered. Have the class write a short narrative concerning this result.

(2) The paragraph beginning "Every time we avalanched..." (AALO, page 714) contains words suggesting a battle with, of all things, a dictionary. Have the class locate these words and then make a list of additional ones that might serve the same purpose. Have the students suggest innocent situations that might turn into a "battle" with an object, such as eating a piece of pie with a hard crust, sharpening a pencil, or getting gum off one's shoe. Have students select one incident

and, using their list of "battle" words, write an amusing account of this battle. For contrast, the teacher may want some students to do just the opposite, substituting words that connote peace and calm so that an entirely different mood prevails.

c. Mark Twain, "A Lightning Pilot" (AALO)

Have the students find "nautical" words used in the story. Then have them compile lists of words that have entered our language because of other occupations.

d. Vachel Lindsay, "The Santa-Fe Trail" (AE:P, CAPo)

This poem provides a good contrast of modern travel on an old trail. It also presents an opportunity for student direction of choral reading. The class should evaluate several different choric interpretations.

J. Students may read George Stewart's "The Trap" (ACC), which portrays the (BA)geographic and climatic obstacles of the West as well as human weaknesses.

1. If possible, have the students contrast this story with Stewart's "The Smart Ones Got Through" (ALTW) to determine why the one party succeeded and the other one failed. Students should also contrast the diary and essay forms of relating events.

2. Have the class pretend that it is to serve as a jury trying Reed or Hastings. Students may be asked to give their verdict in an oral composition after they have had time to organize their arguments for their decision. Students may work in groups to help each other organize ideas before doing any individual work or, instead of individual work, a spokesman may be selected for the group. They may prepare notes in outline form but should tell, not read, their verdict to the class. The teacher may want to tape some of the verdicts and then play them back so that the class and/or individuals may constructively criticize the logical presentation of the arguments.

3. If the students read "The Smart Ones Got Through," have them rewrite one of the day's experiences in diary form from the point of view of one of the characters, such as Schallenberger, to demonstrate the need for consistency in characterization. This is to be written as if it were a private experience not intended for reading. After the paragraph has been written, divide the class into groups according to the character chosen. Let the students evaluate each other's work on the basis of the point of view of that particular character. This is an adaptation of role playing and may also serve as a reinforcement of critical reading skills, for students should be able to prove their interpretation of their character with lines from the selection.

4. The following selections may be used as alternates or additions.

a. Conrad Richter, "Smoke Over the Prairie" (ACC)

(1) Use the activity suggested in Accent where pupils are asked to find words comparing people's eyes to an animal's. Show

pictures of people with different expressions and have the class try to suggest different animal comparisons to capture the mood of the pictures. Have the class discuss the question: In what way is a picture a kind of language that is often "better than a thousand words"?

(2) Students should list the Spanish words used in this story and then find other words that are the result of immigrants' bringing native languages to this country. Perhaps the students could be given lists of such words to find their origin. See Dialects U.S.A. and Aspects of American English.

(3) One of the guide questions in Accent asks about the ways in which the rooms of two of the characters reveal the traits of these two people. Show pictures of various types of rooms and houses and have students suggest the dominant impression and the kinds of people who might live there. Arrange to take the class to a room which they will view in an unfamiliar atmosphere, such as the empty auditorium, the boiler room, a storeroom, or the auto shop. Give the students about ten minutes to jot down their impressions and then have them return to the regular classroom to try to capture the dominant impression of this room in a paragraph.

b. Conrad Richter, "Early Marriage" (AALO)

(1) After discussing the story, have the students find descriptive words and compile them into two lists, one showing the beauty of the land and the other the ominous aspect.

(2) Adapt the activity (Developmental Activity J 4 a (2) about finding the Spanish words to this selection.

c. Conrad Richter, "Buckskin Vacation" (PW)

Discuss or write a brief composition comparing the heroines of this story and of "Early Marriage" (AALO).

K. To show the hardships of the homesteaders and early settlers in the West, use the pioneer ballad "The Little Old Sod Shanty" (AALO) as an introduction to the optimism and the struggle of these people.

L. Assign the song "All Day on the Prairie" (AALO) or J. Frank Dobie, "Heraldry on the Range" (AALO) to show the hardship of life on the range for the cowboy.

1. (AA) Use the guide questions at the end of the first selection, especially the comparison of the poem with Shakespeare's lines from "As You Like It."

2. (BA) After reading the first selection, students may like to examine other cowboy songs for their realism if they are not doing this for a long-range activity. Ask them to add a realistic stanza or chorus to the songs that they feel are too romantic.

3. After discussing the second selection, have students debate a resolution about the cruelty of branding cattle. Teachers may request the

Speech II teacher or the debate coach to assist in preparing materials to teach the class the correct debate procedure as well as the standards for judging. Perhaps the class could be divided in half, with each group responsible for one argument. Then debaters could be chosen from the two groups and the entire class could evaluate the debaters and decide the winners. To close, have the class discuss the modern methods of indicating ownership (i.e., initials on cars).

4. Relate the brands for cattle to present brand names and slogans used in advertising. Have the class look for glittering generalities, band-wagon techniques, card stacking, and other forms of semantic propaganda. The teacher may want to have students rewrite some of the ads to direct their appeal to other groups (i.e., teenagers instead of adults).

M. To show the mutual lack of understanding and harsh treatment on the part of both Indians and Westerners, have students contrast either of the Indian folk songs "Lament of a Young Man for His Son" (AALO) or "Song of the Sky Loom" (AALO) with Francis Parkman's "The Ogillallah Village" (AALO). The folk songs illustrate the human qualities thought of as pertinent only to civilized people, whereas the second nonfiction account suggests that the Indians belong to an ancient stone-age culture with many superstitions. (These superstitions may be related to activities in the second unit.)

1. To emphasize the human qualities, the poetic and religious images and tender tone of "Song of the Sky Loom," this poem may be contrasted with Williams' poem "The Words Lying Idle" (CAPo), which treats the same subject, a wish for rain, in a more harsh and realistic manner.

2. Have students find words in "Song of the Sky Loom" that support the image of a loom. Using Williams' poem as an example of an imagist poem, have students attempt to write an imagist poem. First establish the characteristics of this type of poetry, especially the precise word choice and the use of metaphor. Have students select a tangible object in the room or outside and then select another object that resembles the first in some way. Have them experiment with translating these comparisons into a brief imagist-type poem.

3. Consider the names chosen by the Indians. Adapt the name connotation activity (Developmental Activity H 4) for this selection.

N. Have students contrast Elliott Arnold, "Tom Jeffords Finds Cochise" (ACC) (BA) and "Lost Sister" (ACC, PW) to see that bravery and great understanding led to peace in the first story, whereas bravery and great lack of understanding led to death in the second selection. Both stories offer excellent examples for related discussion of understanding on the part of some people and the lack of understanding by many people of different cultures in today's society.

1. Discuss with students the meanings of either of two sentences from the first story: "A man can give favors only according to his size," Jeffords, and "Through his life a man is lucky if he finds one friend," Cochise.

2. Then have students write a definition of friendship or love based on examples from this story and/or examples from life today.

3. To develop critical reading skills, have students list words used to describe the three aunts as each visits Bessie. Then, with the lists as a basis, organize the students into groups, with each group responsible for interpreting the attitude of one aunt toward Bessie.

4. Divide the students into groups and have each write an obituary comment for Aunt Bessie from one of two points of view, either that of a sympathetic observer or an objective reporter. The notice should be written to appear in a local newspaper. Another possibility is to have students write an epitaph for Bessie's tombstone, again from one point of view.

5. The following selections may also be used.

   a. Walter Edmonds, "Delia Borst" (PW) - a contrast to "Lost Sister" in the theme of injustice but a comparison as to the harsh realities of life on both the early Atlantic seacoast frontier and the later Western frontier.

   b. S. E. White, "The Surround" (PW)

   c. Conrad Richter, "The Iron Lady" (AA)

   d. Benjamin Franklin, "A New Look at the Indians" (AA)

6. Washington Irving's "The Camp of the Wild Horse" (ALTW) is an alter-(AA)nate selection.

O. Assign Bret Harte, "The Outcasts of Poker Flat" (AALO and AALC) to illustrate the hypocritical and unjust moral codes of the West and to study the treatment of this theme in Harte's combination of exaggerated romanticism and very early realism. Read the first few paragraphs of the story aloud so that students will catch the humor of Harte's use of the understatement in his formal language in such lines as "...to rid the town of all improper persons. This was done <u>permanently</u> in regard to two men who were then hanging from the boughs of a sycamore...."

   1. To develop critical reading skills, have students locate specific lines exaggerating the character traits in Harte's story; have them discuss the realistic or romantic end of each character.

   2. Have students write a newspaper article based on an interview with the lone survivor. Use current newspaper articles for examples.

   3. Use the composition activity suggested at the end of the "Outcasts of Poker Flat" selection (AALC) about writing two short reviews, in the form of letters, to the editor of a magazine: "one, the reaction of a nineteenth-century New England lady after reading the story as first published in a magazine; the other, the reaction of a present-day reader who prides himself on his sophistication and his realistic point of view."

   4. In "The Outcasts of Poker Flat," as in most of his works, Bret Harte's use of language is formal rather than colloquial. Nevertheless, he gives the story a distinctive regional flavor. Have students discuss the dialectal devices used to achieve this effect. Have students

react to critics who say that a less scholarly vocabulary would have been more in keeping with the story.

P. (BA) Have students contrast the different types of starvation in the two poems "Starving to Death on a Government Claim" by John A. and Alan Lomax (ACC), which should be used with the accompanying essay, and "Mountain Woman" by Dubose Heyward (ACC). In the first selection, people starve for lack of food, and in the second a woman is deprived, not of food, but of beauty -- another essential element in life but one often overlooked on the harsh frontier.

1. The class should select the best words from "Mountain Woman" to emphasize the bleakness of her existence. Ask the class to think of similar bleak environments today, such as the slums or the migrant worker's camp. Have the class first list words and then write captions to describe pictures, supplied by either class or teacher, showing unpleasant environments.

2. To develop a concept of rhyme and rhythm, have the class work in groups to add two lines or a stanza to the song "Starving to Death..."

3. The following selections may also be used.

   a. Santee, "Water" (PW)

   b. Haycox, "Claim Jumpers" (PW)

   c. Edna Ferber, "Oklahoma Land Run" (AA)

   d. Marquis James, "Run for the Cherokee Strip" (AALO)

      This nonfiction account may be contrasted with "Claim Jumpers" or "Oklahoma Land Run" to show the differences between fiction and nonfiction. Refer to suggestions listed under Developmental Activity E.

Q. Contrast two selections about mining, Mark Twain's "I Find Fool Gold" (AALO) and Jack London's "All Gold Canyon" (ALTW and PW), to point out the positive optimism in the first selection and the negative aspects of greed and exploitation of nature in the second. There are good guide questions about setting and tone at the end of the second selection.

In the first selection Twain is excited over finding "gold" and then is disappointed when he first learns that what he has is not gold. Have the class think of different modern stiuations that at first seem happy and then end in failure, such as thinking they have passed the driver's test, only to be turned down. These suggestions should be written down on slips of paper for the students to draw from. Then, without reading from the slip of paper he has chosen, each student should pantomime the expressions or feelings that he would have. As he acts, the class members should write down the feeling that they believe he is acting out. The teacher may relate this discussion to an assignment in which the students use the second selection, in which there is little dialogue, to find descriptive words that convey feelings or to an activity in which students make lists of descriptive words about various pictures of people experiencing different emotions. Perhaps, the latter activity could be turned into a bulletin board project.

(BA)Note: Use Bret Harte's "Barker's Luck" (PW).

R. Several novels will serve to show the various aspects of the realities of life in the West and the effect of this life on the people who settled there. Refer to the teaching activities in Suggestions for Teaching the Novel in Grade 11. Rapid reading is recommended, especially if Huckleberry Finn has been studied intensively. Classes who have discussed Huck Finn only superficially may want to spend more time on a novel of their choice and less time on the shorter selections. This choice will depend also on the number of novels being read in other units.

1. The Ox-Bow Incident by Walter Van Tilburg Clark

(AA)Although the book may be difficult, the film may be used for all levels. In addition to the activities suggested in the bulletin, the teacher may use the following:

a. Have the students pretend they are members of a jury trying the men who were responsible for the hanging. Have each student write his verdict and give his reasons for his decision.

b. This novel may be discussed in relation to present and recent world conditions, as suggested in this citation: "The book was written in 1937 and '38, when the whole world was getting increasingly worried about Hitler and the Nazis, and emotionally it stemmed from my part of this worrying. A number of the reviewers commented on the parallel when the book came out in 1940, saw it as something approaching an allegory of the unscrupulous and brutal Nazi methods, and as a warning against the dangers of temporizing and of hoping to oppose such a force with reason, argument, and the democratic approach..."

2. My Antonia by Willa Cather

Girls especially like this novel.

3. The Red Pony by John Steinbeck

(BA)This novel is in Four Heritage Novels, and sections of it also appear in anthologies: "The Leader of the People" (ALTW) and "The Great Mountains" (ACC, AA).

4. Sea of Grass by Conrad Richter

(BA)This novel has a special appeal for girls, as it has a love theme. It is in Four Complete Modern Novels assigned to grade 10; however, this selection is seldom used on that grade level.

5. Shane by William Schaefer

(BA)Classes of "unmotivated" boys like this book. If the novel is not available, use the film.

6. True Grit by Portis

(BA)Classes of girls, who often feel that western literary "heroes" are limited to men only, like this story; however, the selection has

general appeal.

a. This novel illustrates a satire of the stereotyped westerner. Although slow classes may have difficulty in identifying the satire, the teacher may easily lead these students to an understanding of this technique through the humorous incidents and matter-of-fact language of the main character, Mattie Ross. To develop an understanding of satire, have the class find examples of exaggeration in the actual incidents and in the emotional reactions of the characters, especially Mattie, to these incidents. Then ask the class to list specific examples of the plain or unemotional language used by the characters in direct contrast to their feelings. Have the class rewrite some of the dialogue to make it more melodramatic to fit the form to the content.

b. Have the class discuss the meaning of the title of the novel. To develop critical reading skills in a role-playing situation, assign groups to take the point of view of one of the characters to prove to the others that he possessed "true grit" by citing this character's specific actions and comments in the novel. The class may then be asked to define "true grit" by referring to heroic figures in real life today. Again the role-playing technique may be applied by assigning groups specific controversial situations applicable to their school and possibly outside life, such as reactions to a critical article in the school newspaper, a disagreement with a referee's call at a championship game, a group's attempt to "persuade" an individual to break a law, or a confrontation between two individuals over a trivial incident such as a claim to the same parking space. Have the groups act out and then discuss different versions of "true grit." As a conclusion, have the class write a paragraph defining true grit.

c. Have the class rewrite some of the popular sayings or advice given by Mattie, such as "You Cannot carry water on both shoulders" (page 86) and "The stone which the builders rejected, the same is become the head of the corner" (page 182) into more modern versions, using contemporary situations and language.

d. R. H. Gardner, in a review of the film "True Grit," called it "one of the most entertaining Westerns I have ever seen -- rich in action, but even richer in humor and colorful characters." (Sunday Sun, June 29, 1969) If possible, have the class compare and contrast the two forms of the same story, the movie version versus the novel, especially the lessening of the satire. Discussion should lead to a composition activity.

VI. SYNTHESIZING ACTIVITIES

A. Students may contrast the two definitions of "westering" presented in A. B. (AA)Guthrie, Jr., "The West Is Our Great Adventure of the Spirit" (ALTW) and John Steinbeck, "The Leader of the People" (ALTW and The Red Pony). Students should be asked to interpret Thoreau's statement: "Eastward I go only by force; but westward I go free."

B. Students should read Cale Rice, "Daniel Boone's Last Look Westward" (ACC) (BA)for a discussion of the "westering spirit." If they have read The Red

Pony, they may compare Boone's attitude with that of Jody's grandfather.

C. Show the film "The Real West" (855 C), which presents the myth and the reality of the West. Another movie that may be used is "American Literature: Westward Movement" (886 C).

D. Assign Marshall W. Fishwick, "Don't Fence Me In: The Cowboy" (ALTW).
(AA) Have them comment especially on the statement by Robert Warshaw, page 569, "The Westerner seeks not to extend his dominion but only to assert his personal value....His story need not end with his death (and usually does not not); but what we finally respond to is not his victory but his defeat," and the statement by Walter P. Webb on page 570, "If we could dispel the haze, we could view western life as it was in reality -- logical, perfectly in accord ultimately with the laws laid down by the inscrutable Plains."

E. Have students read the essay John Steinbeck, "Texas: A State of Mind"
(AA) (AE:NF), which is also found in Travels with Charley (pages 225-233), to discuss the influence of the vast Western territory with its many awesome physical obstacles on the people who settled there. Students may also read the section on the giant redwoods from Travels with Charley (pages 186-197).

F. All students may read the paragraph on "roots" by Steinbeck in Travels with Charley (pages 103-104) to discuss his ideas on "westering" not only in the West but in the entire nation. If enough copies of this book are not available, the teacher may ditto this paragraph. If the teacher uses the ditto, he may want to have the students guess who wrote this paragraph, especially if they have read any of Steinbeck's work.

G. Have students develop their understanding of the concepts about the West into a composite picture or definition of both the actual West and the mythic West. This could be an individual or group activity. One way to handle the assignment is to organize students in groups to work on ideas for this definition first. Then, after each group reports on its concluding characteristics of the West, students may be asked to write a brief definition of their own, choosing from the ideas presented.

Students can apply their concepts in any of the following activities.

1. Evaluate a western television show or movie to determine whether it
(BA) perpetuates the myth of the West or presents the reality of the region. Students should be given specific areas to investigate for criticism, such as the limitation of the setting to a specific time and place with problems relative to that locale or just a general "Western" setting, the portrayal of characters as stereotypes of the mythical West or as realistic people, and the incidents in the plot based on stereotyped events or on distinct conflicts.

2. Search mass media for examples of the concept of the stereotyped hero who, although no longer confined to the West, retains the exaggerated admirable characteristics often associated with the picture of the early Westerner and who lives in a somewhat mythical world in which he always triumphs over all obstacles. Some suggestions are such television programs as "Get Smart," "Mission Impossible," and "To Catch a Thief."

3. If the teacher or any of the students have slides from a western trip, they may be shown so that students may select the most representative pictures of the mythical West and the real West. Have students either write captions or choose quotations from the selections read during the unit to illustrate the selections they have read. This activity may be used even though the same slides may have been shown to introduce the unit. If no slides are available, the same writing activity may be applied to paintings; see the list of paintings in the Initiatory Activities section.

4. If the teacher used the Initiatory Activity of the letter to a Chamber of Commerce or a vacation resort in the West, students who received replies may present the "facts" about their respective Western cities or areas in the form of a bulletin board or a "talk" period.

H. Students who have been working on long-range activities may present their findings, if they have not already done so, in the form of bulletin boards, round table discussions, or panels modeled after TV shows such as "To Tell the Truth." This last suggestion may work well with groups working on discovering the authenticity of Western heroes and legendary figures.

VII. RELATED LANGUAGE ACTIVITIES

Note: These activities are written into the unit in the cited section.

Dialectal study of western place names, surnames, and vocabulary - Long Range Activity G

Dramatic interpretation - Developmental Activity B 1

Revision to alter meaning by changing word order and connotation - Developmental Activity C 4 c

Oral reading to use punctuation to interpret dialogue - Developmental Activity C 4 d

Euphemisms - Developmental Activity C 4 c

Word comparisons - Developmental Activity E 1

Revision of dialect to modernize it on two levels -- popular and educated - Developmental Activities C 4 h (2), G 3

Dialect self-analysis - Developmental Activity C 4 h (4)

Dialect interview - Developmental Activity C 4 h (6)

Word comparisons - Developmental Activity E 1

Exaggerated speech of tall tale - Developmental Activity F 5

Connotations of words to influence attitudes - Developmental Activity F 6 a

Interpretive reading - Developmental Activities G 2, I 3 d

Colloquial expressions - Developmental Activity H 3

Word and name connotations - Developmental Activities H 4, M 3

Obsolete words - Developmental Activity I 2

Descriptive words in narration - Developmental Activity I 3 b (2)

Words derived from occupations - Developmental Activity I 3 c

Words comparing mood of pictures of people to animals - Developmental Activity J 4 a (1)

Words originating from other languages - Developmental Activities J 4 a (2), J 4 b (2)

Descriptive words - Developmental Activity J 4 b (d)

Pantomime of descriptive words - Developmental Activity Q

Descriptive words to write captions for pictures - Developmental Activity P 1, Q

Addition of lines to a song - Developmental Activities L 2, P 2

Words to interpret character - Developmental Activities N 3, O 1

Revision of dialogue from matter-of-fact to melodramatic in order to fit language to situation - Developmental Activity R 6 a

Modernization of popular sayings - Developmental Activity R 6 c

VIII. RELATED COMPOSITION ACTIVITIES

Oral report or round table discussion - Long-Range Activities C, D, E, F, G

Letter of request - Initiatory Activity E

Oral telling of tall tale - Developmental Activity B 2

Oral adaptation of a reading selection to dramatic form - Developmental Activities C 2, E 5, F 4

Satirical description of community from point of view of person from another century - Developmental Activity C 4 d

Objective report writing - Developmental Activity C 4 h (6)

Descriptive narration - Developmental Activity E 4

Oral or written report - Developmental Activity E 6

Tall tale written by group - Developmental Activity F 3

Oral "duel" - Developmental Activity G 4 a

Tall tale-in-reverse - Developmental Activity G 4 d

Composition illustrating irony - Developmental Activity H 2

Diary written from point of view of a character - Developmental Activity J 3

Oral argument - jury verdict - Developmental Activities J 2, R 1 b

Imagist poem - Developmental Activity M 2

Oral defense of decision - Developmental Activity I 3 a

Narration - Developmental Activity I 3 b (1)

Dominant impression of a place - Developmental Activity J 4 a (3)

Comparison of characters - Developmental Activity J 4 c

Debate - Developmental Activity L 3

Definition of an emotion - Developmental Activity N 2

Obituary comment or epitaph - Developmental Activities N 4

Newspaper interview - Developmental Activity O 2

Literary review in form of letter to the editor - Developmental Activity O 3

Extended definition - Developmental Activity R 5 b, Synthesizing Activity G

Dramatization of controversial situations - Developmental Activity R 5 b

Comparison and contrast of two forms with same message - Developmental Activity R 5 d

IX. RELATED FILMS

C - Central Film Library
BC - Baltimore County Library
P - Pratt
R - Rental

Mark Twain's America - 992-66 C, P
What Does Huck Finn Say - R
The Art of Huck Finn - 889 C
Huck Finn and the American Experience - R
The Real West - 855 C, P
American Literature: Westward Movement - 886 C
The Oregon Trail - P
Mark Twain - C
The Great Train Robbery - BC
Guns of the West - BC
Shane - R
Local Color - BC
The Virginian - BC

Souvenirs of the Silent: The Western - C
Ox-Bow Incident - R
The American Cowboy - P
High Noon - R

X. SELECTIONS FOR MAJOR ACTIVITIES

Average and Above	Average and Below
Twain, "The Buffalo That Climbed a Tree" AALC	Twain, "The Buffalo That Climbed a Tree" AALC
Twain, "His Grandfather's Old Ram" AALC	Twain, "His Grandfather's Old Ram" AALC
Twain, "Across the Plains by Stagecoach" AALO	Twain, "Across the Plains by Stagecoach" AALO
Twain, "Flush Time in Virginia City" AE:NF	Twain, "Flush Time in Virginia City" AE:NF
Twain, "I Find Fool Gold" AALO	Twain, "I Find Fool Gold" AALO
Twain, "The Celebrated Jumping Frog of Calaveras County" ALTW	Twain, "The Celebrated Jumping Frog of Calaveras County" ALTW
Twain, "I Sell a Dog" ALTW	Twain, "I Sell a Dog" ALTW
Twain, excerpt from The Innocents Abroad ALTW	Twain, excerpt from The Innocents Abroad ALTW
	Twain, "Everything Happened to Sam" AA
	Twain, "Jim Wolf and the Cats" AA
	Twain, "Sam Squares His Account with His Boss" AA
Twain, The Adventures of Huckleberry Finn	
	Meigs, "Mark Twain" GASB
Ransom, "Bells for John Whiteside's Daughter" AALC	
Roethke, "Elegy for Jane" AALC	
Twain, "Buck Fanshaw's Funeral" AE:F	Twain, "Buck Fanshaw's Funeral" AE:F
	Twain, "The Story of a Bad Little Boy Who Didn't Come to Grief ALTW
Twain, "The Man Who Corrupted Hadleysburg" MWA	
Twain, "The Mysterious Stranger" The Portable Mark Twain	
Twain, Letters from Earth	
Masters, "Judge Somers" CAPo	
Vestal, "John Colter's Race for Life" AALO	Vestal, "John Colter's Race for Life" AALO, AA
Stegner, "First Through the Grand Canyon" AALO	Stevens, "An American Hercules" AALO
Parkman, "The Hardihood of LaSalle" AALC	Lindsay, "The Apple-Barrel of Johnny Appleseed" ALTW
	Stevens, "The Winter of Blue Snow" ALTW
	Dobie, "Old Bill" ALTW
	Peattie, "Sam Houston: Lone Star" AA
	Parkman, "The Buffalo Hunt: AA
	Benet, "Jesse James" ACC
	White, "Hangman's Tree" ACC
	Taylor, "Travels of Jaimie McPheeters" ACC

Average and Above	Average and Below
Wister, "Gift Horse" PW	Wister, "Gift Horse" PW
Adams, "The Colorado" PW	Adams, "The Colorado" PW
Fast, "Neighbor Sam" PW-	Fast, "Neighbor Sam" PW
Crane, "The Bride Comes to Yellow Sky" ALTW, PW	
Felsen, "Why Rustlers Never Win" ACC	Felsen, "Why Rustlers Never Win" ACC
Royce, "Peril on the Western Trail" AALO	Cooke, "Will Rogers" AA
	Rogers, "The Biography of Will Rogers" 5B
Dana, "From the Forecastle" AALO	Stewart, "The Trap" ACC
Twain, "Across the Plains by Stagecoach" AALO	Stewart, "The Smart Ones Got Through" ALTW
Twain, "A Lightning Pilot" AALO	Richter, "Smoke Over the Prairie" ACC
Lindsay, "The Santa-Fe Trail" AE:P, CAPo	Richter, "Early Marriage" AALO
	Richter, "Buckskin Vacation" PW
"The Little Old Sod Shanty" AALO	"The Little Old Sod Shanty" AALO
"All Day on the Prairie" AALO	"All Day on the Prairie" AALO
Dobie, "Heraldry on the Range" AALO	Dobie, "Heraldry on the Range" AALO
"Lament of a Young Man for His Son" AALO	"Lament of a Young Man for His Son" AALO
"Song of the Sky Loom" AALO	"Song of the Sky Loom" AALO
Parkman, "The Ogillallah Village" AALO	Parkman, "The Ogillallah Village" AALO
Williams, "The Words Lying Idle" CAPo	Williams, "The Words Lying Idle" CAPo
	Arnold, "Tom Jeffords Finds Cochise" ACC
	Johnson, "Lost Sister" ACC, PW
	Edmonds, "Delia Brost" PW
	White, "The Surround" PW
	Richter, "The Iron Lady" AA
Irving, "The Camp of the Wild Horse" ALTW	Franklin, "A New Look at the Indians" AA
Harte, "The Outcasts of Poker Flat" AALO, AALC	Lomax, "Starving to Death on a Government Claim" ACC
	Heyward, "Mountain Woman" ACC
	Santee, "Water" PW
	Haycox, "Claim Jumpers: PW
	Ferber, "Oklahoma Land Run" AA
	James, "Run for the Cherokee Strip" AALO
	Harte, "Barker's Luck" PW
London, "All Gold Canyon" ALTW, PW	
Clark, The Ox-Bow Incident	
Cather, My Antonia	
	Steinbeck, The Red Pony 4HN
	Richter, Sea of Grass 4HM
	Schaefer, Shane
	Portis, True Grit
Guthrie, "The West Is Our Great Adventure of the Spirit" ALTW	Rice, "Daniel Boone's Last Look Westward" ACC
Steinbeck, "The Leader of the People" ALTW	
Fishwick, "Don't Fence Me In: The Cowboy" ALTW	
Steinbeck, "Texas: A State of Mind" AE:NF	

UNIT FIVE

THE DREAM AND THE REALITY

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

The view of environment as good or bad, helpful or hostile, often depends upon the spirit of the individual and the prevailing attitude of the times. The attitude of the late nineteenth and the early twentieth centuries as seen through an increasingly realistic literature was one of deepening pessimism. The test of the American dreams of freedom, prosperity, and aesthetics was climaxed by the tragedy of the Civil War and followed by the dramatic confrontation of high hopes and deep despair in the Westward Movement. The gloom that appeared first in the South and then in the West began to creep across the nation, back eastward to extinguish the romantic ideals of the mid-nineteenth century Transcendentalists who had dispelled the dark doubts of those conquerors of that first eastern frontier. The hardship of the rural area and the boredom of the provincial town caused Americans to react to the Industrial Revolution with wonder at the power of the machine and the ingenuity of the inventor as well as with hope for a new frontier -- an economic one promising jobs and eventual wealth for all. To the newly created factories and cities they journeyed, only to find squalor, poverty, and exploitation. The newly defined dream of the good life ended in frustration, for only a few were able to attain the economic security that "purchased" material comfort, freedom, and beauty for themselves only. Like the farm and the town, the city too became a trap -- and yet some, unable to adapt their dreams to the changing environment, did not share the false security of the urban life and wandered homeless. Thus, the literature of the early twentieth century will reveal to students the writers' awareness of the hostile aspects of the environment and the "dark" side of life that had always been an inherent part of the American scene, as well as their use of the realistic style which has been the fundamental American mode for the past hundred years.

B. Language

This unit focuses on dialect with emphasis on review of regional dialects taught in Unit IV and the contributions to American speech of industrialization and urbanization through immigration and inventions. Activities for the last literary selections in the unit introduce the topic of changing attitudes toward levels of language, which will be further developed in Unit VI.

C. Composition

Students should be acquainted with all the basic approaches to organizing expository writing. In this unit, the teacher may concentrate on the development of extended comparisons. In addition, poems can serve as models for students in their own attempt to write poetry. Both of these types of writing will be improved by the third focus, a study of

objectivity and subjectivity in writing for different purposes.

II. UNIT OBJECTIVES

A. To develop these generalities:

1. After the conflicts with man and nature in the South and the West, the individual American recognized his helplessness against an often hostile environment.

2. After re-evaluating his original interpretation of the good life which emphasized the conventional securities, the American writer in the rural area stressed a monotonous existence of insensitivity, conformity, and disillusionment with the value of material gain.

3. The rapid industrialization of twentieth century America, with the resultant change from a rural to an urban society, produced the dichotomy of attitudes expressed in literature: an optimistic dream of comfort and security as opposed to a pessimistic reality of inequitable power, harsh working conditions, a poor standard of living, and the frustration of the majority of the people.

B. To help students understand all or some of these literary terms, modes, or techniques:

1. Closed poetic form

2. Non-representational theatre

3. Sonnet

4. Realism

5. Naturalism

6. Free verse

7. Parody

8. Melodrama

9. Comedy

10. Proletarian literature

C. To indicate the relationship of major writers to the key concepts of this unit:

1. Hamlin Garland

2. Jesse Stuart

3. Jack London

4. Elinor Wylie

5. Stephen Crane

6. Thornton Wilder

7. Vachel Lindsay

8. Edgar Lee Masters

9. Edwin Arlington Robinson

10. Edith Wharton

11. Sherwood Anderson

12. Willa Cather

13. Sinclair Lewis

14. William Faulkner

15. Carl Sandburg

16. Frank Norris

17. John Steinbeck

Recommended Time Allotment: 8 weeks

III. LONG-RANGE ACTIVITIES

A. Have students continue working on projects for the year-end activity.

B. Students interested in the fine arts may investigate the development of realistic painting, sculpture, music, and architecture in the late nineteenth and early twentieth centuries to relate the trends in both theme and technique to the changes occurring in American literature. The results of this project may be presented to the rest of the class through a visual and aural medium, such as bulletin board, sound filmstrips, films, and records, in chronological order at appropriate times during the unit by individuals or at the end of the unit by a group. The entire class should then relate the role played by major American writers to the work of the other artists and attempt to decide whether or not some of the fine arts preceded and, perhaps, influenced others in the development of realism and naturalism.

C. Ask students to make a collection of visuals -- movies, slides, or photographs of scenes -- contrasting various aspects of urban life with those characteristic of a rural area or small town that has preserved much of its early twentieth century atmosphere, such as Ellicott City. Many of the ideas for these scenes may be suggested by the selections in this unit. If the "contrast" assignment presents too many problems in transportation, students may concentrate on just one type of environment or may work in groups, with each member responsible for just part of the collection. Because of the time involved in both filming and processing, this activity should be presented at the end of the unit.

D. Students interested in photography but lacking access to camera equipment may collect magazine and newspaper photographs that present the same type

of contrast as in Activity C. Then they should write original captions emphasizing the good and bad characteristics of the different types of environment as suggested by the literature. Perhaps they will be able to relate the captions to particular selections studied. This activity may be presented in the form of a bulletin board.

E. Have students collect both humorous and serious illustrations of rural and urban life today, as seen through a quick glance at all forms of the mass media -- cartoons, newspaper headlines, magazine captions, television news shows, ads and commercials, and movie titles. These examples should be arranged to be presented in kaleidoscope form to illustrate the advantages and disadvantages of life today (i.e., a modern adaptation of the "newsreel" technique employed by John Dos Passos in his trilogy U.S.A.).

F. Assign research reports on topics related to the events occurring in the literary selections and during the late nineteenth and early twentieth centuries. Suggested topics are the growth of cities, the early development of unions, the giants of industry, immigration, the Depression, the Muckrakers, and political movements. These reports may then be presented -- no more than one per day -- as an initiatory or culminating activity for the respective literary selection. Although students may submit an outline, notes, and bibliography at the conclusion of the report, this activity should not become a research paper.

IV. INITIATORY ACTIVITIES

A. Introduce the unit with a song with which students are probably familiar.

1. "Sounds of Silence" from the 1965 record album of the same name by Simon and Garfunkel. Although the song speaks of the individual's life as in the line, "In restless dreams I walked alone," this inner world is the result of the environment that seems to haunt the singer. Discuss the sights recorded by the singer: "narrow streets," "neon lights, subway walls," "tenement halls," and "ten thousand people, maybe more," all indicating the world of the city. Discuss the paradox of the title and of lines, such as "People talking without speaking, people hearing without listening." Discuss the criticism implicit in the line, "And the people bowed and prayed to the neon god they made." In summary, the discussion should center on the role of business and man's greed in this crowded world of the city.

2. "Good Morning, Good Morning" from the record album Sgt. Pepper's Lonely Hearts Club Band by the Beatles. Discuss the activities in the singer's world depicted in this song: "call his wife," "going to work," "heading for home," "take a walk by the school," "go to a show." Discuss the significance of such lines as, "I've got nothing to say but it's O.K.," "Everyone you see is half asleep," and "People running round, it's five o'clock." Discuss the repetition of the title and the word "nothing" throughout the song. Final discussion should be concerned with the conformity and the loss of identity and purpose in the city. Contrast either of these two modern views of urban life with earlier views of the city: "Everything's Up to Date in Kansas City" from Oklahoma, "The Sidewalks of New York," "Chicago," "I Left My Heart in San Francisco," "Meet Me in St. Louis," and "Moon over Miami." Discuss the possible causes for the change from this nostalgic view of happy, pleasant city life of the earlier songs. The

discussion should include such causes as the growth of business, inventions, crowded living conditions, influx of minority groups, man's need to work and his desire for money in order to fulfill his dreams of the good life.

B. Ask students to list TV shows set in a small town, such as "Mayberry RFD," and those set in a large city, such as "NYPD," and to contrast the advantages and disadvantages of rural and urban life.

C. Contrast ads about both rural and urban vacation areas with newspaper articles about disasters, problems, or inconveniences to show the different points of view of people in their reaction to the same area.

D. Contrast paintings depicting romantic landscapes, realistic portrayals of nature, realistic still lifes, and the social protest paintings of the early twentieth century to illustrate the increasing realism and eventual pessimism of American life as reflected in its art work. There are numerous examples in AALC and ALTW.

E. Show the film American Realists in order to present some of the characteristics of the realistic school in art.

F. To show the possible destructive effects of rigid tradition in small town life, assign Shirley Jackson's "The Lottery," a popular selection for all ability levels.

1. For interpretation, use the questions following the selection in both ALTW and AALC. The Teacher's Manual of ALTW has additional information.

2. Students should understand that tradition in itself is neither good nor bad, that its value is determined by its constructive or destructive effects. Conclude the discussion by having students point out all the advantages and disadvantages of conforming to tradition in small town life.

3. Have students find in newspapers a situation in which an individual has been a victim of a group action. Ask the following questions:

   a. Which has more impact on the reader -- the newspaper account or "The Lottery"?

   b. What is the message of each?

   c. Describe the form of each.

   d. What is the relationship between form and the reaction of the audience?

V. DEVELOPMENTAL ACTIVITIES

The Hostile Environment

Whenever nature appeared threatening to the individual's dream of establishing a good life -- such as in colonial times, during the Reconstruction, and in the westward movement -- the American attitude had been a realistic

one, often reflecting pessimism. Yet when man had seemingly won his battle for material comfort, he was able to view nature from an optimistic point of view, finding beauty and solace to such an extent that the poet often "romanticized" the good points and neglected nature's sometimes vicious vagaries. At the turn of the century, the result of the American's difficult battles with both physical and man-dominated nature in the paradoxical expanding of the American frontier caused the individual to feel himself an insignificant object controlled by an indifferent natural force. Psychologically man often responded with negative rather than positive reactions to both nature and society. Pessimism was implied and openly declared in the literature of this time.

A. To illustrate man's feeling of pessimism and frustrating insignificance in his battles against nature while attempting to establish material comfort and security for himself and his family, review the main ideas of the colonists' struggle recounted by William Bradford in "The Landing at Plymouth" (AALO) and "Of Their Safe Voyage" (AALC) taught in Unit II, Developmental Activity A, as an introduction to the western settlers' fights for existence in Rolvaag's "Prairie Doom" (AALO) and Hamlin Garland's "Under the Lion's Paw" (AALO, ALTW, and PW).

1. In their discussion have students compare the natural hardships experienced by any men attempting to conquer a new frontier, regardless of the time period.

2. In "Prairie Doom" Beret concludes that settlement here is "beyond human endurance." Have students contrast the human strengths, especially of the men, illustrated in the already established families in both "Prairie Doom" and "Under the Lion's Paw" with the human weaknesses suggested in the two men seeking new homes. Students may debate orally or write on Jacob's statement in "Prairie Doom," "No use to fight against fate," in contrast to Haskins' comments after the assistance of the Councils, "We begin to feel's if we was gitt'n a home f'r ourselves, but we've worked hard"; and "I worked an' sweat to improve it. I was workin' for myself an' babes..." Perhaps students may relate these comments to today's controversy over the advantages and disadvantages of various types of welfare programs for the people who are disadvantaged or who have failed to meet life's exigencies.

3. To have pupils demonstrate their awareness of the need for consistency in characterization, have them write a one-day entry in a diary from the point of view of one of the characters in "Prairie Doom." This is to be written as if it were a private experience not intended for reading; the first selection may serve as a model. After the paragraph has been written, divide the class into groups according to the character chosen. Let the students evaluate each other's work on the basis of the point of view of that particular character. This is an adaptation of role-playing and may also serve as a reinforcement of critical reading skills, for students should be able to prove their interpretation of their character with lines from the selection.

4. Ask the class to pretend that it is to serve as a jury trying Jacob for mistreatment of his wife and family. Students may be asked to give their verdict in an oral composition after they have had time to organize their arguments for their decision. They may prepare notes in outline form but should tell, not read, their verdict to the

class. The teacher may want to tape some of the verdicts and then play them back so that the class may constructively criticize the logical presentation of the arguments.

5. Discuss with the class the unjust, but not illegal, business codes that caused Haskins such anguish at the end of "Under the Lion's Paw." Through this discussion of Haskins' actions, have students define melodrama and find evidences of it in the story. Ask students to rewrite the ending so that it is no longer so melodramatic.

6. The word choice in the first few paragraphs in "Under the Lion's Paw" foreshadows the gloom and harsh realism of the story. Have students locate the words that accomplish this purpose and then have them suggest other words to describe the same scene but to convey a different mood. The teacher may wish to have students rewrite the first paragraph so that an entirely different mood is created. Students may work in groups in class, with each group assigned a different mood. Then students may be asked to contrast their rewritten versions with the paragraph beginning "Foggy weather had now been hanging over the prairie for three whole days...." in "Prairie Doom" (page 721) to see the optimism or help foreshadowed by the author throughhis description of the weather.

7. In "Prairie Doom" have students select words in the first paragraph that create the ship image of a prairie schooner. Assign the reading of an imagist poem, such as "Fog" by Sandburg, to establish the characteristics of this type of poetry, especially the precise word choice, the compression, and the use of the metaphor. Have students select a tangible object in the room or outside and then select another object that in some way resembles the first. Have them experiment with writing these comparisons into a brief imagist-type poem.

8. Contrast the dialogue in the two stories to see the greater attempt on the part of Garland to write realistic dialect. Have students rewrite part of the Rolvaag dialogue to add more dialect or some of the other selection to "modernize" it.

9. Refer to "Words" (ALTW, page 414, part B under section IV) for a good exercise on language usage.

B. Another selection to use for comparison in theme but for contrast in style to "Under the Lion's Paw" is Jesse Stuart's "Testimony of Trees" (ALTW). To illustrate the subjectivity of Garland as contrasted to the objectivity of Stuart, have students first locate passages in "Under the Lion's Paw" in which Garland editorializes, especially about child labor on the farm, or those in which he reveals the entire background of Jim Butler, prejudicing the reader as soon as the character is introduced. Then ask them to contrast these passages with ones in which Stuart relates the results of past law suits against Jake Timmons or in which the character of Jake Timmons is introduced and his true nature suggested through his actions and the opening dialogue. Have students choose between rewriting the first paragraph of part II about Jim Butler to make it more objective or revising the first paragraph of the second selection about Jake Timmons to make it more subjective. To prepare for the first composition activity and to test the students' appreciation of the character, have the class discuss activities and conversations that would be both natural ones for

Jim Butler as well as ones foreshadowing his true nature and his role in the development of the story.

C. Have students contrast Emerson's "The Snow-Storm" (AE:P) or Whittier's "Snow-Bound" (AALO, AALC) with London's "To Build a Fire" (AALO) or "Love of Life" (AE:F). The two earlier writers, especially Emerson, maintain a distance in the point of view between the author and character, and the severe consequences of a harsh winter storm as contrasted with London's artistic distance or objective point of view and dramatic involvement on the part of his characters with the physical obstacles.

1. (AA) Have students select words from the poem that support Emerson's image of the snowstorm as an architect. Using these as a basis, ask the class collectively to suggest application of this same architectural image to a different force of nature, such as a sea squall. Then assign groups to write a poem on the new topic, some groups to write in traditional form and others in free verse, following a review of poetic form taught in the preceding units. After examination of the creative efforts, have the class discuss the merits of the forms and attempt to decide which structure best fits the metaphor of the architect.

2. (BA) After reading certain sections only of "Snow-Bound," have the class discuss and list the differences between life in the rural nineteenth century and our suburban life today during a snow storm. Next have students write a paragraph contrasting the two modes of life in the winter.

3. (BA) Have students tell tales of their own actual confrontations with danger in nature when their physical isolation made them rely upon only their personal resources. This may be done as group activities, with those sharing similar experiences combining their accounts to produce a partially fictional narrative. Both individual true stories or the combined narratives may be rehearsed, taped, and then played to the class to emphasize oral speaking skills and to contrast non-fiction and fiction. The class may be asked to guess which of the incidents in the group accounts were fictitious ones and to support their decisions.

4. Review the essentials of good straight-news reporting established in Unit I and then have the students write an objective news account for a local newspaper of the discovery of the frozen man's body in "To Build a Fire." Before assigning the article, have the class decide the facts from the story that a reporter could learn as opposed to the facts known only to the character himself and to the author.

5. Establish a situation for a composition in which an isolated individual is in mortal danger in a natural environment today. Then have the students finish the narrative in one or both of these forms:

   a. "first-person" or "omniscient narrator" monolog, a probing of the mental processes of the vulnerable individual

   b. a rigorous third-person objective view of only the external realities of the person's attempts to save his life.

After writing these creative accounts, the class might reach some conclusions about the advantages and disadvantages of each point of view and determine when they would be best employed.

6. Discuss the theory of Charles Darwin's "survival of the fittest." Per-
(AA) haps one student could be assigned a report on the basic ideas of Darwin's theories of evolution. To develop critical reading skills, have the class support their ideas as to the reason for the survival of the dog instead of the man with precise lines from the story foreshadowing the outcome.

D. A poet with an attitude toward nature like that of London is Elinor Wylie in these selections: "Let No Charitable Hope" (AE:P), "Wild Peaches" (AE:P, ALTW), "The Eagle and the Mole" (AE:P, AALO, MABP), "Sea Lullaby" (AALO, MABP), "Velvet Shoes" (AALO, MABP), "Pegasus Lost" (MABP), "Puritan Sonnet" (MABP), "August" (NMABP), and "Nebuchadnezzar" (MABP).

(BA) "Sea Lullaby" is easiest and, therefore, more suitable than the other selections.

(AA) Students may be asked to compare and contrast both styles and themes of Elinor Wylie and Emily Dickinson in two specific poems, such as "The Eagle and the Mole" and "The Soul Selects Her Own Society."

E. To show that man's feelings of insignificance and pessimism were extended beyond a limited area of nature or society to include the entire universe, have students examine the poetry of Stephen Crane, especially "A Man Saw a Ball of Gold in the Sky," (ALTW), "God Fashioned the Ship of the World" (ALTW), "The Book of Wisdom" (AALC, ALTW), "Truth" (AE:P), and "A Man Said to the Universe" (AE:P, ALTW).

(BA) The last poem is particularly good to use with these students. If not used with Red Badge of Courage in Unit III, include "War Is Kind" (AALC, AE:P).

1. Have students contrast Crane's pessimistic view of man controlled by an indifferent force with the Transcendentalist's (Unit II) optimistic view of man closely related to a supernatural being. Suggestions are Emerson's "Voluntaries III" (AALO, AALC), "The Rhodora" (AE:P) and Bryant's "To a Waterfowl" (AE:P, AALC).

2. Some critics have characterized one of Crane's techniques as that of
(BA) asking questions rather than giving answers. Have students list the questions through class discussion and then work in groups to suggest possible answers by not only Crane but of individuals living at different times, such as Thoreau, Franklin, Twain, and the student today.

3. Have students examine Crane's use of irony through his contrasting images, especially in the poem "War Is Kind."

4. Good suggestions for comparison and contrast of the poetry of Crane and Whitman may be found in AALC, page 393.

5. An alternate or additional selection to the poetry of Crane is his short story "The Open Boat" (AE:F), which emphasizes his objective style. After examining Crane's reportorial style, have students

rewrite one of his paragraphs by adding adjectives, adverbs, and value expressions to change his realistic characteristics. Then have the class evaluate the merits of the contrasting styles to determine the effect of each style on the reader.

The Good Life Re-Evaluated: The Small Town

Though first developed by the daring pioneer as a center of activity, the small towns in America soon spiralled in importance to become the epitome of security and conformity. The closeness of neighbors for several generations contributed to an interdependence, a mutual interest in comfort, tradition, and conservatism. The typical small town man had reached the goal of the good life: he owned his home, had a small business, and participated in politics, church groups, and social clubs. Yet, in contrast to the rapid industrialization of the cities, the conventional life of the small town seemed to be out of the mainstream of activity. The writers saw this life as a monotonous existence of insensitivity and conformity, causing a disillusionment with the value of material gain.

F. Have students read Philip Freneau's "American Village" (AE:P) and Washington Irvings's "Creole Village" (ALTW).

1. Ask the following questions about Freneau's selection:

   a. What view of the outside world is presented in lines 9-26?

   b. How is the setting contrasted with the one in lines 27-44?

   c. What does "the village" mean to Freneau?

2. Consider the following activities for Irving's selection:

   a. Have students make a list of the positive and negative aspects of the village life. Occasionally Irving will see in one point both advantages and disadvantages; for instance he says, "The Inhabitants, moreover, have none of that eagerness for gain, and rage for improvement, which keep our people continually on the move, and our country towns incessantly in a state of transition." This may lead to a placid life but also to a stagnant life.

   b. Irving knows that the village will die. What characteristics will cause its death? Have students look at those points listed under "Implications."

   c. In paragraph 2, Irving comments on the language of New Englanders and Virginians. Ask students what would account for these differences still existing in 1855.

   d. Ask students what would account for the prevalence of German and Dutch customs existing in America (paragraph 3) while becoming extinct in Germany and Holland.

3. Summarize the advantages and disadvantages of village life as seen in these two selections.

4. Have students write a brief expository description of their community following the example of Irving. They should include not only the geographical aspects of the area but also the cultural and economic details.

G. To illustrate the optimistic, traditional m essage about small town life in a non-traditional form, have students read Thornton Wilder's Our Town (AALO, AALC, ALTW). For a study-in-depth of Wilder, follow this selection (AA)with Skin of Our Teeth (P of 40's), or The Matchmaker (AE:D) for average (BA)and below-average students. Either group could read the novel Bridge of San Luis Rey. The main purpose of such a study should be to present the affirmative values on which Wilder concentrates, a characteristic not easily found in contemporary literature.

1. This play offers an opportunity to have students do oral reading in class. The following are good selections:

Act I a. From the beginning of Act I to exit of children

b. From "Excuse me, Mrs. Forrest..." to "Oh, Mama, you're no help at all."

c. From "Hsst, Emily" to "Thanks, Pa."

Act II d. From "Thank you very much, Mr. and Mrs. Webb," to where George says "I'm ready."

Act III e. From "But, Mother Gibbs, one can go back" to "That's all human beings are! Just blind people."

2. Help students make a chart of the sequence of time, events, and their implications throughout the play. For example:

TIME	EVENTS	IMPLICATIONS
morning	birth of twins wedding in paper milk school two mothers talking	(All these indicate some kind of beginning.)
afternoon	etc.	

3. Use the chart to study the time pattern. The questions below may serve as guides.

a. How much time does the first act cover?

b. How much later do the events in the second act occur?

c. How long after these do the events in the third act occur?

d. Into what three parts of day is the first act divided?

e. Into what three parts of life is the play divided?

f. What is the relationship between the last part of Act I and the last part of the play?

g. With what events in life does the play begin and end?

h. What is the purpose of the time pattern in the play?

4. Notice from the chart that most of the events are concerned with human relationships. Have students consider the following questions:

a. What relationships between members of families or neighbors are established in Act I? How do the parents handle their children's failings or foolishness?

b. What is typical about the reluctance of Emily and George in Act II? What thoughts would any young couple about to be married have about love, responsibility, sex, compatibility, permanence and security?

c. Although few relationships are developed in Act III, much about life shared by people is revealed. What do you learn about life through the act dealing with death?

5. Conduct a discussion in which students determine the values presented in Our Town.

a. What affirmative comment does Wilder make about the American and his goals?

b. Wilder is writing about the turn of the century. Are today's values the same as those presented in Our Town?

c. How do these values contrast with those presented in The Crucible?

6. Wilder said, "I am not an innovator but a rediscoverer of forgotten goods and I hope a remover of obtrusive bric-a-brac." Use this statement to have students compare the forms of Our Town and The Crucible.

a. If you compare Wilder to Miller, in what way was Wilder "not an innovator"?

b. If you compare the two plays, what "obtrusive bric-a-brac" do you find removed from Wilder's?

c. If you consider the content of each play, what reasons do you find for Miller's using the "well-made-play" form and Wilder's using an experimental one?

7. Have students investigate the characteristics of the early Oriental theatre, such as the Noh and Kabuki types, which emphasize techniques requiring the audience's use of imagination. Show the slides on Oriental theatre available in some schools.

8. Using the following questions, discuss the playwright's use of appropriate dialogue.

   a. Even if the Stage Manager had not revealed that Grover's Corners was a small American town, the language of the characters would have indicated it. Find several examples of colloquial speech which seem appropriate for a small town.

   b. Find examples of Wilder's attempt to differentiate between the speech of children and the speech of adults. Is the difference made apparent through different word choice, different tone, or different message?

9. Have students create a character who might be at home in Grover's Corners, then write a short speech for the Stage Manager to introduce him, and finally, show him in action in a short scene.

10. Ask students to rewrite a scene up-dating both the details and the language of the incident. Choose one of the scenes from Act I which presents the teenager's relationship with his parents.

11. Assign the article by Thornton Wilder in AALC.

12. Show the two thirty-minute films, Thornton Wilder: Our Town and Our Universe and Thornton Wilder: Our Town and Ourselves available through the Central Film Library.

H. Vachel Lindsay's poems often reveal his love of the common people and interest in liberal reforms.

1. "General William Booth Enters into Heaven" (AALO, AALC) includes all members of the lower class and takes them all to salvation. It also illustrates the tone of religious fervor held by many fundamentalists in the small towns in the Bible Belt.

   a. To show the revival quality in the poem, have students study the relationship between the music and the suggested accompaniments: bass drum, banjo, flute.

   b. Study the poetic techniques Lindsay uses to achieve the musical quality: strong rhythmic pattern, alliteration, onomatopoeia, repetition, parallel structure, complete rhyme scheme.

   c. This is a good poem for choral reading. Use the deep voices for the bass drum, the medium voices for the banjos, and the high voices for the flutes. If any students are particularly interested in this type of activity, let them prepare for the rest of the class another Lindsay poem, "The Congo." These readings are good selections for the department's tape library.

2. "The Leaden-Eyed" (AALC, AALO) illustrates the growing pessimism of the American artist. The rugged individualist was thrown into a mechanized, industrial society. As a result, the same apathy present in the small towns existed among those who were lost in the new culture.

a. Ask students to compare and contrast one of this mass with John Proctor or Patrick Henry or Socrates.

b. Students should note the relationship between the men and animals. Ask what they infer from this analogy.

c. Have students recognize the parallel structure in the second stanza and comment on its value in the effectiveness of the climax.

d. Invite students to write a short poem which describes their view of a particular group in society today. Allow them to imitate Lindsay's style.

3. Have students read "Abraham Lincoln Walks at Midnight" and "The Eagle That Is Forgotten" (AALC, AALO).

a. Ask students what characteristics Lindsay's two heroes, Lincoln and Altgeld, had in common? Discuss further the reasons two such men would appeal to a poet who sees the death of the individual man and the birth of "the cog in the wheel."

b. With the exception of a few particular lines, these selections could have been written about a number of great men. Have students suggest some others and show how the goals of these two men were also the goals of the others.

c. Have students study the relationship of the highly structured form and the tone of lyric message.

I. Opposed to a glorified, sentimental view of small-town life, Edgar Lee Masters' Spoon River Anthology of first-person epitaphs shows a frank, realistic picture of small-town existence that appears to fall short of the vision of the good life. Any of the following activities may be selected.

1. Use the poem "The Hill" (AE:P) as an introduction to Masters' town, Spoon River. Have students find as many examples as possible of the different types of individuals that compose Masters' typical small town. What were the reasons for their deaths? Then have students determine whether Masters pictures the majority as praiseworthy or corrupt.

2. Ask students to select one of the other poems representing one character to identify the realistic portrayal by Masters in showing both good and bad aspects of the individual's nature and to prove the validity of the conclusion of the first activity -- that Masters' view of human nature is more pessimistic than optimistic.

3. Students may write two short epitaphs that might have appeared on the tombstone of one of the characters, as indicated from the poem, one epitaph composed by the townspeople, and one composed by the character himself (i.e., a short "translation" of the poem for the second epitaph).

4. Suggest the composing of either free-verse poems (AA) or short epitaphs (BA), both from a first-person point of view, of contrasting pairs of contemporary figures who have recently died.

5. Have students write an epitaph for themselves as they would like to be remembered after having lived a relatively long life in our contemporary society. Discussion on the values of life in the small town and on contemporary definitions of the good life may precede this activity.

6. Show students how to examine the free verse form of the poetry and (AA) then compare it with Whitman's poetry and contrast it with Lindsay's selections. Discuss how well each poet accomplishes the "welding" of form to his message.

J. E. A. Robinson said, "The world is not a prison house but a kind of spiritual kindergarten where millions of bewildered infants are trying to spell God with the wrong blocks." Robinson's poetry is filled with compassion for these people who fail in their attempts to find the good life, just as those in Masters' poetry failed. To show this compassion and pessimism in Robinson's poetry, have students read several of the following poems: "Richard Cory" (AALC, ALTW, ACC, AE:P), "Miniver Cheevy" (AALC, ALTW, AE:P), "Mr. Flood's Party" (AALC), "Reuben Bright" (AE:P), "Luke Havergal" (AE:P), "For a Dead Lady" (AALC), "The Growth of 'Lorraine'" (AE:P), "Cassandra" (AE:P), "Credo" (MABP, AE:P).

1. Most students are familiar with "Richard Cory," especially since teachers have been aware of the Simon and Garfunkel version. Use the poem and the record for comparison. Play another song, "He Was a Most Peculiar Man," in the same album and have students make a generalization about people's insensitivity to other people's problems.

2. Both Miniver Cheevy and Eben Flood are failures. Ask the following questions to help students identify the pattern of escape used by each.

   a. What does the first stanza of each poem show about the characters' relationships to the rest of the town?

   b. What classical allusions do you find in each poem? How are they (AA) used in "Miniver Cheevy"? How are they used in "Mr. Flood's Party"? Which is more effective?

   c. What form of escape do the two men rely on?

   d. Are your attitudes toward the two men the same? Are you sympathetic? Critical? If you do not feel the same about both, how do you account for the difference? Look carefully at the word choice in each poem.

   e. Since Robinson is presenting essentially the same message in each poem, why does he use different patterns?

3. In both "Reuben Bright" and "Luke Havergal," Robinson presents a more compassionate view of man.

   a. "Reuben Bright" is constructed in strict sonnet form. Describe the scenes presented in the octet (ll. 1-8) and in the sextet

(9-14). Which factors contribute to the different tone and mood of each of these scenes? What is the effect of the final couplet?

b. In what ways is "Luke Havergal" different from the other poems?

4. Have students select an instrumental background appropriate to the tone of one of the poems in Activities 2 or 3. Have them read the poem aloud with the musical accompaniment.

5. (AA) Have students select a topic such as "compassionate treatment," "pessimistic outlook," or "small town life" and compare Robinson's and Masters' treatment of that topic. Since students should be familiar with the pattern of organization, the teacher may want to concentrate on the use of direct quotations for support.

6. Robinson's pessimism is based on his distrust of artificial values, such as materialism. "Cassandra" is a good example of this sentiment. Before teaching the poem, be sure students understand the form for quoting consecutive paragraphs. In AE:P, incidentally, there should be a quotation mark at the beginning of stanza 10. The following questions may be used for discussion.

a. In what way is the major part of the poem didactic? What is the message?

b. Note the words that are capitalized in the middle of lines. Why are these words rather than "wrath," "fear," "alters," or "wisdom" capitalized?

c. What contrast is there between the prophet's message and the people's reaction? What conclusion does the reader draw from this contrast?

K. To show the effects of the isolation and tradition that breeds conformity and discontent in the small community with a predominantly rural atmosphere, have students read the novel Ethan Frome, if it was not taught in Unit II. This novel is often popular with classes of girls.

1. Distribute the following questions in preparation for class discussion following reading of the novel.

a. What are the basic conflicts in the development of the plot structure? Align the opposing forces, giving concrete examples of those contributing to and those working against Ethan's accomplishment of his desire. Where does the climax occur? Find examples of foreshadowing leading to the climax.

b. Each of the three characters plays a major role in the novel. What different basic principles guide the conduct of each? List the admirable as opposed to the unsatisfactory characteristics. How do the characters' interactions further implicate each other in the plot development? In addition to their actions, consider the clues as to their true natures as suggested through their names and the color normally associated with each.

c. Consider the "framework" style and the point of view of narration. What advantages and disadvantages result from Ethan's not telling

his own story? Why are both Herman Gow's and Ruth Hale's contributions needed to make the story complete? Do the contributions of the different narrators as well as the anticipatory method of revealing the climax but not its causes at the beginning of the novel seem "contrived" or a skillful technique on the part of the author to reveal Ethan's story? What characteristics of the small town of Starkfield contribute to the realism of this gradual process of enlightenment?

d. Consider the general small-town, traditional New England setting, the particular setting of the Frome farm, the altered shape of the house with its contrasting kitchen, and graveyard scenes. How do these settings influence the plot, the mood, and the theme of the novel? What implications are in the name of the town and in the season of the year during which most of the action takes place? Have students review the concepts of Puritanism taught in Unit II to examine any evidence of these early practices existing in the later society of Ethan's time.

e. A major theme of this novel relates to the role of communication. Have students examine the first and last sentences of the novel to suggest thematic implications. Students should consider the psychological aspects of this topic with the above questions about setting.

2. If time allows, have students select some of the following additional activities:

a. Examine and study the use of metaphorical language to create mood. Consider the use of precise word choices and images to suggest theme. Some examples of figurative language may be found in the following lines:

Ethan Frome drove in silence, the reins loosely held in his left hand, his brown seamed profile, under the helmet-like peak of the cap, relieved against the banks of snow like the bronze image of a hero.

About a mile farther, on a road I had never travelled, we came to an orchard of starved apple-trees writhing over a hillside among outcroppings of slate that nuzzled up through the snow like animals pushing out their noses to breathe.

As we turned into the Corbury road the snow began to fall again, cutting off our last glimpse of the house; and Frome's silence fell with it, letting down between us the veil of reticence.

The dancers were going faster and faster, and the musicians, to keep up with them, belaboured their instruments like jockeys lashing their mounts on the home-stretch...

Here and there a farmhouse stood far back among the fields, mute and cold as a grave-stone.

There was in him a slumbering spark of sociability which the long Starkfield winters had not yet extinguished.

A mournful peace hung over the fields, as though they felt the relaxing grasp of the cold and stretched themselves in their long winter sleep.

Through the obscurity which hid their faces their thoughts seemed to dart at each other like serpents shooting venom.

The early mist had vanished and the fields lay like a silver shield under the sun.

The sled started with a bound, and they flew on through the dusk, gathering smoothness and speed as they went, with the hollow night opening out below them and the air singing by like an organ.

When the storms of February had pitched the white tents about the devoted village and the wild cavalry of March winds had charged down to their support, I began to understand why Starkfield emerged from its six months' siege like a starving garrison capitulating without quarter.

The winter morning was clear as crystal. The sunrise blurred red in a pure sky, the shadows on the rim of the wood-lot were darklyblue, and beyond the white and scintillating fields patches of far-off forest hung like smoke.

The inexorable facts closed in on him like prison-wardens handcuffing a convict.

b. Examine a paragraph for not only metaphorical language but also other descriptive devices, such as alliteration (soft "s" sounds contrasted with dull "d" sounds) and action verbs used to create both a clear picture of an incident and an emotional tone.

Far off above us a square of light trembled through the stream of snow. Staggering along in Frome's wake, I floundered toward it, and in the darkness almost fell into one of the deep drifts against the front of the house. Frome scrambled up the slippery steps of the porch, digging a way through the snow with his heavy booted foot. Then he lifted his lantern, found the latch, and led the way into the house. I went after him into a low unlit passage, at the back of which a ladder-like staircase rose into obscurity. On our right a line of light marked the door of the room which had sent its ray across the night; and behind the door I heard a woman's voice droning querulously.

Have students choose a familiar scene portrayed at different times. As examples, consider the gym during and after a game, the cafeteria before and during lunch, or the library during and after school, a highway during and after rush hour. Write two sentences, each describing the scene at a different time. Have students individually list possible nouns and verbs to suggest both sights and sounds of the place and then discuss the merits of these words. Next have them add modifiers to the headwords. Above-average students may complete their work in paragraphs.

c. Make a list of periodic and non-periodic sentences and then have (AA) the class discuss the effectiveness of the two types in relation to their content. Adapt the writing exercise of the preceding activity for writing practice.

d. Contrast the language of the novel: the descriptive and educated (AA) prose of the author against the sparse vernacular of the characters. Review the characteristics of dialect taught in Unit IV (BA) and have students examine the dialogue, especially to determine whether or not it is consistent with New England dialect.

e. Through group or individual reports, students may investigate the nature of Greek tragedy and, especially, the concept of the tragic hero, according to Aristotle's Poetics or a summary of Aristotle's ideas in a secondary source. Have students debate whether or not the novel may have been modeled after a Greek tragedy and whether or not Ethan fits the traditional concept of a tragic hero in a more modern environment. In the latter topic, have the class consider whether or not Ethan's "moral inertia" or lack of action may be considered a tragic flaw.

f. Discuss the statement: "How often the moral act is performed not because we are we but because we are there! This is the morality of habit..." (Lionel Trilling, "Morality of Inertia," Edith Wharton: Collection of Essays). Have students write a composition agreeing or disagreeing with the validity of this quotation regarding Ethan's life. Ask students to suggest contemporary situations in which a moral decision is required, such as participation in a gang fight, induction into the Army, joining a fraternity, smoking, drinking, or taking drugs. Have each student select a situation that he experienced personally and attempt to examine his behavior at that time, according to Trilling's idea. Did he join the majority because he was "there" or because he was an individual? This decision may be examined in a composition activity.

g. Discuss the conflicting philosophies of fate or determinism versus (AA) free will and then debate which idea governed Ethan's life.

h. Have students summarize their discussions and activities on style (AA) by considering Bernard DeVoto's comments. "It is, in short, literally a masterpiece, an exhibition of flawless craftmanship by a writer who has learned all there is to learn about her trade." This may be organized as a group activity, with each student responsible for contributing in the organization of ideas into one outline to be submitted by the group as a whole. If desired, each student may then use the general outline to add more specific subtopics on his own and/or write an essay from the outline.

i. Edith Wharton's life was a provoking contrast to the traditional concept of the role of women at that time. Girls especially may be interested in investigating biographical facts to instigate a class discussion on the possible reasons for her unusual achievements for a woman of that time and on the recent emphasis on equality for women in all fields today. Students may be asked to bring in examples from the mass media of the search for or the accomplishment of equal rights for women today.

L. For additional activities dealing with the problems of the rural American in a changing society, use either Susan Glaspell's "Trifles" (ACC), John Weaver's "The Trial" (CAPr), or James Still's "Mole-Bane" (CAPr).

1. "Trifles" will be more effective if read aloud. To reinforce comprehen-
(BA) sion of the details which lead up to the subtle, unstated conclusion, suggest that students tape parts and use the tape as a listening activity culminating in the evaluation of students' understanding of character when reading parts.

2. Like "Trifles," "The Trial" presents a contrast between what is right and what is legal. Students tend to decide between these two choices only on the basis of emotion. For instance, students will agree with the persecution of Milt Thatcher because they don't like him. If his personality were more appealing to them, they would be opposed to the persecution. Set up a number of different situations where students are forced to see the actual reasons for their decision-making. For instance, one man who refuses induction may be a cowardly draft dodger; another, a man of courage and integrity.

3. In all three selections, the hardships of rural life create other problems. The "stillness" in "Trifles," the rigid codes in "The Trial," and the greed in "Mole-Bane" are all human reactions to the hard life of rural families at this time. This hard life is referred to several times in "Trifles," but in "Mole-Bane" it is the direct cause for the actions of the characters. This story provides an opportunity for the teacher to focus on the use of symbols. In this case, the symbol begins with the title and is carried throughout the story. Have students study all the references to moles and explain the comparison to the people.

4. All three selections deal with some sort of decision-making. Therefore, any of the characters or situations can be used for role-playing activities.

5. For students who read both the play and a short story, the teacher should focus on the differences between the two forms. Begin by having students examine the elements of fiction and listing the differences in their presentation. For instance, what is the difference in the presentation of the setting in a play and a short story? Then have half of the students rewrite a brief scene of the play in story form while the other half rewrite a section of the story in play form. Select an example of each and ask the class what changes have been made by changing the form.

6. To reinforce the differences between objective and subjective writing, have students write a news article reporting the murder of John Wright, the arrest of Dick Rivercomb, or the attack on Milt Thatcher. Other members of the class may evaluate the objectivity or "slant" of the articles.

M. Sherwood Anderson's short story "The Egg" (AALC) is an excellent example of the emerging theme of the pessimism concerning the stifling of the individual in the small town atmosphere and of the beginning of a realistic structure.

1. The narrator remarks about the parents, "The American passion for getting up in the world took possession of them." Have students relate the motivating forces in the lives of these people to the American's historical search for the good life. How did these characters define the good life?

2. The section on "Understanding Symbols" (page 520, AALC) offers good suggestions about the complexity of the symbol of the egg. Have students find the specific passages requested here and then relate their specific evidence to the goal of "getting up in the world" and to the general theme of the effects of small-town life.

3. Have students cite specific lines using the word "grotesque" and then reach a decision as to the best definition of Anderson's use of this term. They may then compare their definitions with Anderson's, given at the beginning of the biographical sketch preceding the story. Again have students relate this term to the general theme of this unit.

4. (AA) The section "Modern Short Stories" (page 510, AALC) and the insert "From Poe to Anderson" (page 518, AALC) discuss Anderson's contribution to the changing form of the short story. Review Poe's ideas on the "unity of effect" taught in Unit II or assign two students to report on the main ideas of Poe's "Philosophy of Composition," abridged as "Theory of the Short Story" in AE:NF. With specific evidence from "The Egg," have the class discuss the ways, particularly his lack of definite ends, in which Anderson adapted his form or plot structure to fit his concept of life, especially life in the small town.

5. (AA) Anderson was influenced by Masters' Spoon River Anthology and adapted this idea of a collection about people living in the same town in Winesburg, Ohio, a prose version. Interested students may be asked to volunteer, each to read one chapter of Anderson's book and relate it to the class. Before the reports, ask the class to consider Anderson's problem of achieving unity in a book about so many different characters, and to suggest possible solutions. After the report, have the class and the volunteers verify the class's suggestions.

6. (AA) Have students write an argument on one of the following topics: The American's passion for "getting up in the world" is (a) a source of his creative productivity or (b) a reason for his ultimate destruction.

7. Have students adapt the story "The Egg" to a poem, such as those by Masters in which the characters speak or are spoken about after their death. Students may work in groups, with each group assigned a different character "to speak from his grave" in free verse form.

8. A good writer will vary his sentence structure for effect. Most of Anderson's sentences are complex; yet occasionally he uses a very short sentence for emphasis. Have students pick out these short sentences and explain why the particular content should be stated so concisely or abruptly.

9. The fifth paragraph of the story, beginning "One unversed in such matters...," could be extracted from the story and taught as a brief essay on satire. Have students adapt the technique of satire in a brief composition on a modern occupation, duty, or "chore," such as taking care of a pet or baby brother, mowing the lawn -- something necessary but undesired. Another composition suggestion is to have students revise the original paragraph on chickens to make it an optimistic rather than pessimistic one, while retaining the humor.

10. Guide question 6 at the end of the story (AALC) refers to the humor and pathos in the episode and compares it to a slapstick comedy. Have interested students volunteer to pantomime the last scene and then have the class discuss verbal as opposed to non-verbal communication. Consider the clarity of these two modes of communication through the comparison of understanding a television program when the sound fails or the picture disappears.

N. To contrast the reactions of different people to life in the rural small-town environment, have students read the optimistic "Neighbor Rosicky" (ALTW, CAPr) and the pessimistic "Sculptor's Funeral" (AALC, ALTW), both by Willa Cather.

1. Have students contrast the conflicting views between the stories as well as among the characters within the selections themselves. In the first selection Rosicky settles in the West because the open country expresses his love for life, whereas in the second story the sculptor leaves a similar environment because it threatens to stifle his sensitivity and creativity. In both selections minor characters, Rosicky's daughter-in-law and the sculptor's former neighbors, suggest a desire for material comfort as opposed to the definition of the good life of both Rosicky and the sculptor.

2. To develop critical reading skills, refer to the "Implications" section in ALTW at the end of the second selection. To develop similar skills with the first story, divide the class into groups to dramatize the story in two different ways, one in strict chronological order and the other with flashback techniques as the story is actually constructed. Have the class discuss the values of both methods to try to determine why Cather chose the flashback method for her story.

3. Have students write an obituary comment for Rosicky or one for the sculptor; those who select the sculptor should choose either the point of view of one who represents the values of Harvey Merrick or of one who represents the values of Sand City. Encourage students to be creative in the form of their obituary; it may be in the form of a newspaper article -- straight news, feature, or editorial; an elegy; a song; or an epitaph.

4. Examine with the class the speech in the first selections to find evidences of dialect, especially in the speech of the immigrant Rosicky as opposed to the American-born characters. Select one paragraph spoken by Rosicky for students to paraphrase into contemporary language.

O. Similar themes of contrast such as developed in the stories in Activity N may be found in the satiric selections by Sinclair Lewis, "Land" (CAPr) and "Young Man Axelbrod" (ALTW).

1. Divide students into groups, with each group assigned a character, to react orally to Sidney's plea at the end of the first selection: "O Lord, doesn't anybody but me love the land any more? What is going to happen to us? Why, all our life comes from the land!" Give each group a few minutes to compile evidence to support their reaction. After each presentation, students assigned to other groups may agree or disagree with the replies, supporting their arguments with specific lines from the stories.

2. Ask students to write one-sentence definitions of "the good life" as defined by the main characters in each selection. Compare and contrast these with the characters in the Cather stories.

3. Have students find evidences of irony in both stories.

4. Good comments and exercises on style and language are available in sections III and IV at the end of the second selection in ALTW; many may be adapted to use with "Land."

P. Faulkner, the best of the Southern Renaissance writers, brought to the realistic movement a more universal message, yet one which was strongly linked to the tradition of the South. Although the particular area of the fictional Yoknapatawpha County seems limiting, it became for Faulkner, his cosmos; this cosmos was revealed as an irrational world of man filled with misery, perversity, and ugliness, a description not limited to a Southern county. In spite of this apparent negativism, Faulkner also reveals a hope engendered by man's sacrifice, compassion and endurance, a hope summed up in his Nobel speech "...man will not merely endure; he will prevail." To have students appreciate not only the content of Faulkner's ideas but also the brilliance of the man who conceived them, use the following material: "A Rose for Emily" (AE:F), "Race at Morning" (AALC) (ALTW), "Two Soldiers" (AALO), "Interview with Faulkner" (CAPr), "Nobel Prize Acceptance Speech" (CAPr) (ALTW).

1. To introduce the place and the man, show students the film Faulkner's Mississippi if it was not used in Unit III. Also, put on reserve in the library Faulkner's Yoknapatawpha County, an excellent pictorial essay.

2. Have students read "A Rose for Emily."

   a. This story, in particular, shows the decay of the South. Ask students questions which will lead them to focus on the characteristics of those Southerners who retreated to a world of illusion. Be sure that students notice such contrasting details as "Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough..." and "She carried her head high enough -- even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity..."

   b. The elements of Gothic horror are in evidence throughout the story but not recognized as such until one is aware of the end. On a second reading, have students select those details which foreshadow the conclusion.

3. The strong, masculine tone of Faulkner's "hunt stories" makes them particularly appealing to boys who have had these experiences, understand them, but have never verbalized them. One goal of teaching "Race at Morning" (ALTW, AALC) should be to help students be more perceptive about their own experiences and to share these perceptions with others.

   a. The questions at the end of the selection (ALTW, AALC) are an excellent guide for discussion. The teacher might also have students examine point of view and compare it with that in "Rose for Emily."

   b. With Mr. Ernest's comments explaining why the boy must go to school, Faulkner points out that the turn-of-the-century changes

had reached even the rural South. Unlike Miss Emily, Mr. Ernest is aware of the need to adapt to these changes. Have students examine the old and new ways as they are revealed in the story and explain the advantages and disadvantages of each.

c. Create a role-playing situation in which Miss Emily and Mr. Ernest discuss life in the South. Miss Emily's goal should be to convince Mr. Ernest that the traditional way of life should be maintained. His goal should be to convince her that change is necessary even though he loves the old way. As an alternate activity, have students write a brief dialogue between the two. The written assignment could also focus on the use of dialect with Mr. Ernest.

d. This story provides an excellent opportunity to review regional dialects studied in Unit IV. Have students select two examples for each of the three characteristics - grammar, vocabulary, and pronunciation. This activity might clarify some details which the students failed to understand. In addition, the teacher may select some of the vocabulary and have students look up the origins to see the effect on the early settlement history of the dialect of the region.

4. (BA) Students who have difficulty with much of Faulkner's work should be able to see some of Faulkner's ideas in "Two Soldiers" (AALO). The following questions should help these students with the structure of the story.

a. What is the setting? Using specific clues in the story, be exact.

b. Although the main character is very young, his character is very clearly formed. List two character traits of the boy and one specific example to prove each.

c. Consider the boy's family, both as a unit and individually. Although at times they seem typical of others of their socio-economic and geographic environment, they are not portrayed as stereotypes of shiftless, illiterate, poor white Southern farmers. How does Faulkner, who realizes the faults of these people and sees "comic possibilities" in them, avoid presenting them as stereotypes? Does he endow them with any admirable qualities? Be prepared to discuss the "character" of the family with specific examples to support your ideas.

d. What point of view is used in the story? Why is this point of view particularly effective? Give two examples of humor that would not have occurred if the story had been written from the author's point of view.

e. What is the theme of the story? Consider the significance of the title.

f. This story is written in dialect. List all the examples of the evidence of dialect in pronunciation and at least two in vocabulary.

5. (AA) To conclude, have students read both the interview and the Nobel prize speech. Synthesize all the ideas from Faulkner's work by having them

apply the following quotations:

a. "All of us failed to match our dreams of perfection. So I rate us on the basis of our splendid failure to do the impossible."

b. "I have an idea I'm always hammering at: that man is indestructable because of his simple will to freedom."

c. "Life is not interested in good and evil....Since people exist only in life, they must devote their time simply to being alive."

d. "He (man) is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty is to write about these things."

The Good Life Re-evaluated: The City

Because of the rapid industrialization in twentieth-century America, the environment for most people changed from a rural to an urban one. A dichotomy of attitudes was revealed in literature. Some writers expressed wonder at the power of the new machine, the ingenuity of the inventors, and the possibility of a good life for all. Others reflected the reality of harsh working conditions, a poor standard of living, and the disorientation of great numbers of people.

Q. Sandburg was one of the first poets who showed the "natural" man in conflict with society. Yet in his works is an optimism created by the strength of both man and the world around him. Have students read several of these selections: "Chicago" (AALO, AALC, AE:P), "The Harbor" (AALO, AALC), "Grass" (AALO, AALC, MABP), "Nocturne in a Deserted Brickyard" (AALO, AALC), "The People Will Live On" (ALTW), "The People Speak: (AALO), "Prayers of Steel" (AALO, MABP), "Buttons" (AALO, ACC), "Fog" (AALO, MABP), "Jazz Fantasia" (ACC, MABP).

1. Show the sound filmstrip Streets, Prairies, and Valleys, an excellent introduction to Sandburg.

2. Unlike most critics of the ghetto life in the city, Sandburg eulogized the strength which would be the re-vitalizing force of America. For "Chicago," ask the following questions:

   a. Sandburg's main device in "Chicago" is personification. If Chicago were a man, how would you describe him? What would he look like? What kind of job would he have? How would he spend his spare time? How much education would he have? If you are a girl, would you want to date him; if a boy, would you like to have him for a friend? Why?

   b. What is unpleasant in the poem?

   c. What part of speech or what words are the most dominant in the poem? How does their emphasis contribute to the total effect?

   d. Americans, in general, are very concerned about cleanliness; yet there is something very appealing about dirty, physical labor. What kind of feeling do you have after you have worked in a field for several hours, or a garden, or on a car, or played in a hard game?

e. Compare Sandburg's impression of Chicago with Whitman's description of Manhattan. What do the cities have in common? What are the differences? How would the time span account for these differences?

3. Sandburg's poetry about "the people" explicitly reveals his ideas. "The People Speak" (AALO) and "The People Will Live On" (ALTW) are both from a collection The People, Yes (1936).

   a. The anecdote about the czar (ll. 13-36) in "The People Speak" shows the power of the people. What is the contrast between line 21 and line 34?

   b. Does this power depend on a single individual? Support your answer by referring to a particular line in this anecdote.

   c. Describe the "people." Are you proud to be a part of them? What term does Sandburg use to describe them?

   d. What do the questions at the end of "The People Speak" (AALO) indicate about the power of the people?

   e. Why would Sandburg choose this form for this poem?

   f. Find examples of cataloging and contradictions similar to those of Whitman. What is the effect of these techniques?

4. Sandburg uses the image of an anvil in both "The People Speak" and "Prayers of Steel." Ask students how this image is different in each poem. What does he mean by "anvil" in "Prayers of Steel"?

5. Although some of Sandburg's poetry is very harsh, he creates beautiful, delicate images in some poems.

   a. In "Nocturne in a Deserted Brickyard," what scene do the details of the poem make you think of? What is actually the setting? What does the disparity between the two lead you to conclude?

   b. "The Fog" is one of the most well-known poems in American literature. It is not symbolic; therefore, what makes it so appealing?

6. Sandburg could not avoid commenting on the world situation during World War I. Both "Buttons" and "Grass" have the same message.

   a. What does the prosaic line contribute to the message of "Buttons"?

   b. Contrast the different settings in the parenthetical and non-parenthetical parts of the poem. What does this contrast tell you about Sandburg's message?

   c. In "Grass" Sandburg refers to many different places. What do all these references have to do with his message?

   d. What does the grass represent?

   e. Recall Whitman's use of grass in his poetry. How is it similar?

f. Listen to "Where Have All the Flowers Gone." What do the song and Sandburg's poem have in common?

7. Sandburg was a lover of the simple life. Use jazz recordings to have students identify the similarity in tone to Sandburg's poetic rhythms.

8. Sandburg used his poetry to make a historical comment. Ask students to list some topics he would write about today.

9. Like Whitman, Sandburg used free verse and many other techniques. The (AA)following questions may be used with the class.

a. What indicates that Sandburg used line divisions more effectively than Whitman?

b. Compare the "cataloging" of each grouping of parallel structures or names for effectiveness.

c. Even free verse must have some kind of rhythm. Choose examples of rhythmical lines from each poet. Is the unit of rhythm the line, the stanza, or the whole poem?

d. Which poet do you consider the better writer? Defend your choice with examples.

10. Have students read Ralph McGill's "Carl Sandburg and the American Dream" (GASB). Determine the relationships of the quotation in the final paragraph to the title of the selection. How is the "American Dream" revealed in Sandburg's poetry?

R. To illustrate the optimism and wonder of the American over the power of the machine, the ingenuity of the inventor, and the potential security for the workers, have students do the following activities:

1. One of the chief characteristics of the American is his "westering" nature. From the settling of the first colony to the space flights of today, the pioneer has continually moved. Have students list in chronological order the sequence in this "westering."

2. To facilitate this movement, the American has used his ingenuity to develop machines to ease his labors. The earliest of these was the automobile. Students may read E. B. White's "From Sea to Shining Sea" (AALO), John Carlova's "The Stanleys and their Steamer" (ACC), or Allan Nevins' "Henry Ford" (ALTW).

a. Use questions following the selections in each text for discussion.

b. Ask students if they can name the individuals who design and create the cars of today. Why isn't it possible?

c. Have students predict the characteristics of the car of the future. Interested students may wish to design one.

d. With the invention of a new machine, a new word had to be created. Ask students what the word "automobile" means.

e. Some students may investigate the names of models, such as "Mustang" or "Charger," and discuss the connotations.

3. The airplane was another major development. Have students read the following selections: Kenneth Davis' "The Flight" (ACC), John Dos Passos' "Campers at Kitty Hawk" (ALTW), and Cottler's and Jaffe's "The Wright Brothers" (GASB).

   a. Each of these selections focuses on men as well as machines. Ask students to identify the characteristics of these men that made development of such a machine possible.

   b. Have students rewrite the last paragraph of "The Wright Brothers," up-dating the facts.

4. Some new inventions struck both America and England at the same time, resulting in the creation of terminologies quite independent of each other. Typical of the American terminology is the use of compounds such as"boxcar" and"stopover." Have students find examples from railroad, automobile, radio and television terminologies. Then have them find the British counterparts for as many as possible.

5. For a more direct focus on the study of biography, have students read Waldemar Kaempffert's "Scientist-Magician Who Reshaped the World" (GASB), Henry and Dana Lee Thomas' "Andrew Carnegie" (GASB), and Michael Pupin's "From Immigrant to Inventor" (5B).

   a. Although biography is supposed to be non-fiction, an objective piece of writing, the attitude of the author toward his subject always influences the selection and arrangement of details. Have several students look at another biographical source on each of these men and compare the authors' tone for each.

   b. Have students draw up a list of questions asking for information they would need in order to write a biographical sketch. Using the questions, have them interview someone and then write a brief biographical sketch.

6. To continue the study of tone and to show the humorous ways in which the problems of city life are treated, have students read O. Henry's "The Cop and the Anthem" (AALO).

   a. Irony of situation is developed here. Have students explain the irony.

   b. Have students examine the dialogue and contrast Soapy's level of language with that of the waiter and the young woman. What is ironic about the difference?

   c. Ask students to describe the level of language O. Henry uses in the narrative. Have them list the academic words and substitute popular words for them. Then ask students to rewrite paragraph 2, page 816. After evaluating the difference, they should conclude that O. Henry's formal language adds to the humor and irony of the story.

S. Emphasizing man's conflict with his society, particularly his problems of adjustment to the rapidly changing rural to urban environment, Finley Peter Dunne

expressed his satirical comments on industrialization and the cities it created in a series of Mr. Dooley essays that reached a majority of the people first through the newspaper and then in book collections. Have students read "Mr. Dooley on Machinery" (AALO) or "The City as a Summer Resort" (AE). Even with above-average students, it may be a good idea to read at least the beginning of either selection aloud, for students have difficulties understanding the printed Irish brogue. The first selection is available on the record "Many Voices: Adventures in American Literature," but the pronunciation has been too Anglicized to be an effective illustration of dialect humor.

1. Students should list the types of new mechanical inventions included in the first selection and the resulting changes imposed not only on society but on individual man, both externally and internally. Have some students volunteer to play the role of Mr. Dooley in his own time, and others, the role of Mr. Dooley in contemporary society. Use a situation in which other class members ask planned questions with specific examples other than those in the story about his definition of "progress." Afterwards, the questioning students could vote on the "best" Mr. Dooley from each group.

2. Have students list examples of city and country living as stated or suggested in the second selection under the headings of advantages and disadvantages. Then ask them to decide whether or not each example, viewed by a contemporary observer, would still fit under the same heading. Adapt the role-playing situation from the above activity to question the definition of the ideal society: rural or urban. Interested students may want to bring in examples from mass media concerning efforts of various organizations of today to bring city children to experience suburban and rural living during the summer.

3. Ask students to list examples of exaggeration from either selection to introduce a discussion of the technique of light satire. After reviewing the differences between light and bitter satire taught in Unit II, have students contrast Dunne's type of writing with that of the bitter satire of the Sinclair Lewis selections in Activity Q of this unit.

4. Suggest the listing of Dunne's topical references, especially in the first selection, to people of power, such as Horace Greely and J. P. Morgan, and to mass media, such as the New York Tribune. After an understanding of what each represents, have students substitute contemporary names to express the same idea.

5. Dunne's selections present a stereotyped picture of the Irish immigrant, such as his religion being Roman Catholic and his politics being of the Democratic party. Ask students to search for more specific or implied characteristics of this stereotype and then discuss the reason for Dunne's character portrayal -- whether it is a deliberate, realistic part of satirical writing by a skillful author or a weak, "romantic" type of journalism by a poor stylist.

6. Both selections offer excellent opportunities to continue the study of dialect, especially the effect of immigration on regional dialects and American English and the difficulty of the immigrant in adjusting to American speech patterns. Have students find specific examples of the identifying characteristics of dialect: the pronunciation, the vocabulary, and the grammar. To illustrate the difficulties that an author encounters in

reproducing speech accurately in written form, students may want to practice reading a paragraph aloud for taping as a prelude to rewriting the same paragraph in more standard English. Next, they could exchange papers with students who chose a different paragraph and then attempt to rewrite the now-standardized version into the Irish immigrant's dialect for comparison afterwards with the original paragraph of Dunne.

T. In an attempt to show the overwhelming power of the machine on those who oppose it as well as on those who live by it, have students read the excerpt from Frank Norris' Octopus (AE:F, AALM) and Sherwood Anderson's "Lift Up Thine Eyes" (CAPr).

1. Use the discussion questions following Norris' selection to clarify the relationship between the first and second parts of the excerpt.

2. For a discussion of "Lift Up Thine Eyes," use the questions following the selection in either text.

3. Ask students to explain how these two stories show the destruction of man. Have them determine what values led to their destruction.

4. Using the following questions, analyze with students the form of "Lift Up (AA)Thine Eyes."

   a. What does the sentence length in paragraph 1 contribute to the tone? Does this tone change? Does the sentence length change?

   b. Find examples of Anderson's use of repetition, either repetition of the same phrase or repetition of the same word in different forms. What does this technique contribute to the tone?

   c. Find all the places where Anderson uses the statement "Lift up thine eyes." In what way does this statement contrast with the material before or after it?

   d. What is the original source of the quotation "Lift up thine eyes"? How does Anderson's using this source make his story a paradox?

5. Ask students to describe Anderson's attitude toward big business. Ask if they think the situation is the same today. Insist on supporting examples from mass media.

6. Discuss with students how this view of business and the machine contrasts with the more optimistic views just studied.

7. In anticipation of literary themes to be introduced later, have students list the positive and negative effects this power of business can have on the average American.

U. The poverty-stricken areas of the city were caused by the over-abundance of people as a result of immigration from other countries as well as from rural areas in this country. Without indicating the cause, Crane depicts the situation of poor people in the city. His naturalistic emphasis on the fatalistic influence of heredity and environment is evident in Maggie: A Girl of the Streets.

1. Through the discussion of characters and plot, lead students to a definition of naturalism.

2. In an early attempt to record dialect exactly, Crane has written an awkward work.

   a. Introduce students to his technique by putting several examples on the board:

      "Ah, youse can't fight, Blue Billie! I kin lick yeh wid one han!"
      "Why deh blazes don' cher try teh keep Jim from fightin'?"
      "Are yous dere?"
      "Hully gee! Dey make me tired. Mos' e'ry day some farmer comes in an' tries t' run d' shop..."
      "Dere was a mug come in d' place d'odder day wid an idear he was goin' t' own d' place. Hully gee! He was goin' t' own d' place."

   Ask why this type of dialect-writing is ineffective.

   b. Have students contrast this language with the language of the narrative:

      "They had a lurid altercation."
      "The man seized his hat and rushed from the room, apparently determined upon a vengeful drunk."
      "He invaded the turmoil and tumble of the downtown streets, and learned to breathe maledictory defiance at the police, who occasionally used to climb up, drag him from his perch, and punch him."

   c. Have half the class rewrite these dialect examples into the language of the narrative examples. Have the other half write the narrative into Crane dialect. Exchange the results.

3. In spite of Crane's attempt at writing a critical story, much of it tends to be melodramatic. Explain the term and have students select illustrations. One example may be found on page 11 with Crane's use of "urchin" and "the small frame of the rugged girl." The picture of the mother leaving the saloon on page 29 is another example.

4. Instead of being well-developed, the characters are stock creations. Have students describe each and comment on the "flatness" of character delineation.

5. In emphasizing the role of determinism in the fate of Maggie, Crane relies on irony. After explaining the term "determinism," have students select examples throughout the story. Initiate the discussion by asking what is ironic about the conclusion when Maggie's mother says, "oh, yes, I'll forgive her! I'll forgive her!"

V. The realization of the plight of the urban workers as insignificant cogs in the vast machinery of big business and the crusade to right this wrong is the theme of Upton Sinclair's popular propaganda novel, The Jungle. The novel is recommended for above-average students; however, the teacher may wish to select pertinent sections for average students.

   1. Sinclair's main thesis in this novel is the evil of capitalism. Have students examine the book to categorize the specific evils of this system

and their specific results, according to Sinclair's point of view.

2. In his attempt to illustrate the corruption and destruction of man both as an individual and a member of a family unit, Sinclair has been criticized for developing characters and plot in a contrived rather than logical manner. (i.e., Jurgis' encounter with Freddie Jones.) Students should study the novel to find other examples to support this critical viewpoint.

3. Some critics believe that Sinclair's prolific writing of "dime" novels to finance his college education may have contributed to some poor writing techniques. Guide students toward locating examples of melodrama and editorializing resulting from a shift in point of view or the intrusion of the author to make an editorial comment.

4. After reviewing the concept of naturalism emphasized in the preceding activities on Maggie, direct students toward locating specific examples of naturalism, such as the treatment of individuals as parts of a machine or as animals, the inability of man to control his own destiny in an all-powerful, hostile society, and the general pessimism.

5. Students should be able to find passages of realistic, or naturalistic details without too much difficulty. Have them consider whether these add to or detract from the novel as a work of art and the novel as a propaganda vehicle.

6. Help students examine the language, especially the dialogue of the characters, for conclusions about realistic treatment of the immigrants' speech itself and their verbal and non-verbal communication problems. How important a role does language play in Sinclair's treatment of the theme? Students may contrast Sinclair's treatment of language with that of Crane in Maggie.

7. Sinclair's remedy for the evil that he sees in capitalism is socialism. Assign certain students to report on the Sacco-Vanzetti trials of the 1920's to relate a much-discussed actual trial to Sinclair's earlier work of fiction. The subject may be introduced through the painting (ALTW, p. 439) based on the trial. Perhaps letters (Marion Denman Frankfurter and Gardner Jackson, The Letters of Sacco and Vanzetti, New York: E. P. Dutton, 1960) written by Vanzetti while in prison could be used to introduce The Jungle or to incorporate some activities into the study.

In the letter Vanzetti realizes his own impending doom but still stresses optimism about the future of mankind through the rising working class in a socialistic society. He ends his letter with "victory is ahead!" Sinclair concludes his book with the same idea in the final sentence, "CHICAGO WILL BE OURS." Have students first contrast the two forms for expressing the same message, the letter as opposed to Sinclair's long essay on socialism incorporated into his novel in chapters 28-31, and then discuss the advantages and disadvantages of each. Be sure students consider the different audiences to whom the two men are addressing their message.

8. Ask students to react to Sinclair's comment: "I aimed at the public's heart and by accident I hit it in the stomach." Interested students may wish to investigate the immediate and long-range results of the publication of The Jungle, such as the attempts to dispute the conditions exposed by Sinclair and the passage of the Pure Food and Drug Act. Other students may be interested in investigating the work and the results in both literature and reform of other concerned journalists and writers termed "Muckrakers," such as Lincoln Steffens and Ida Tarbell. An article by Steffens entitled "Philadelphia: Corrupt and Contented" (AE:NF) may be used here. Contrast the protests of Sinclair's era with the work of Ralph Nader today.

9. Have students write a newspaper article, reviewing the book from the point of view of Thoreau or another seeker of individual freedom or critic of society studied in Unit II or some similar contemporary figure, such as Ralph Nader.

W. Odets' play Waiting for Lefty (RMAP) provides both an excellent comparison and contrast to The Jungle, for it too is a propaganda vehicle criticizing the capitalistic system and championing the cause of the masses. However, instead of dealing with immigrants at the turn of the century, it is concerned with the economic problems of all classes of "working" people, both laborers and professionals, during the Depression years. Naturalistic in tone like The Jungle, it adds the technique of expressionism to convey its message in drama form.

1. Ask certain members of the class to act out the brief introduction. Establish with the class the basic setting, conflicts, and the implied roles of Fatt, Lefty, and "a red." Next, discuss the playwright's problem of externalizing the internal action or enabling his audience to enter the mind of each character as he prepares to make up his mind as to how to vote while everyone "waits for Lefty." Students may be asked to recall how Tennessee Williams accomplished a similar purpose in the play Glass Menagerie studied in Unit III; they should be reminded, however, that Odets' problem is more complex, for he must "visualize" the thoughts of several characters whereas Williams was primarily concerned with the memories or impressions of one character.

2. Since the playwright Clifford Odets clearly intended to shock people, the language of the play contains certain passages that may be considered

questionable for classroom use. To avoid any embarrassment and to give students practice in "translating" speech without losing its basic intent, divide the class into six groups with each assigned a specific episode to read and dramatize for the rest of the class. Allow sufficient time to decide the main intent of each episode and to rewrite or update any lines that the students may consider offensive or unclear for today's classroom. After rewriting and rehearsing, each group should present its episode, with one member first setting the stage with appropriate lights and props, and another member afterwards leading a class discussion on the action and the purpose of the incident. These students may be given guide
(BA) questions, prepared by either teacher or students, before each presentation.

3. In a final discussion of the play as a whole, concentrate on the general message of the play and its use as a propaganda vehicle. Have students first align the "villains" and "heroes" with examples from the play to support each decision and then decide whether the characters appear to be stereotyped or well-developed. Ask students to compare and contrast these with the characters from The Crucible studied in Unit II to determine which dramatist presented his theme in a more believable presentation.
(AA) Interested students may be asked to investigate and report on the epic theatre devised by Bertolt Brecht as a form to convey a propaganda message to the masses so that an audience would not only be entertained but also educated by not being allowed to identify with any character as in a more realistic play such as The Crucible. Students may also compare and contrast the techniques of the non-representational drama with an optimistic, realistic message, such as Wilder's Our Town, studied earlier in this unit, with Brecht's epic theatre and Odets' expressionistic drama with a pessimistic, naturalistic message.

4. As a culminating activity to compare and contrast with Waiting for Lefty, select one or more of these comedies written just before or during the Depression years: the expressionistic fantasy by George S. Kaufman and Marc Connelly, Beggar on Horseback, of 1924 (RMAP); the comedy of manners by S. N. Behrman, Biography, of 1932 (RMAP); the realistic folk comedy by Sidney Howard, The Late Christopher Bean, of 1932 (LAP, RMAP); and the farce by Moss Hart and George S. Kaufman, You Can't Take It With You, of 1937 (LAP).

a. Introduce a brief study of American comedy with one or two brief and carefully spaced student reports, or with activities illustrating contrasts in the above plays, to show the development from the gay, carefree farcical comedies of the early 1920's to the light satire with serious theme of the 1930's. To illustrate the zany characteristics of these early comedies especially, have groups of students pantomime scenes from the plays and let the rest of the class guess the specific
(AA) scene and play. These students may conclude this activity with a discussion on the extent to which different types of comedy depend on characterization through action and gesture as well as dialogue.

b. Since American comedies reflected either the culture of the dynamic growth of the city or the static provincialism of the small town, students may select incidents to contrast the customs and attitudes of two opposite ways of life and the related problems peculiar to each. Some students may work on an assignment contrasting the language of these plays, such as the small-town Yankee dialect of The Late

Christopher Bean as opposed to the sophisticated urban wit of Biography.

c. All these plays are concerned directly or indirectly with the themes of the role of the individual in societies dominated by personal greed and gross materialism. Have students examine the different comic dramatic forms used to convey a similar message. Although not a comedy, Maxwell Anderson's fantasy High Tor (5BP) contains the same theme and may be included in this part of the unit. These may be contrasted with the serious expressionistic form of Waiting for Lefty by such activities as asking students to select a brief scene from one of the comedies to rewrite as a serious incident to be included in Waiting (BA) for Lefty. This activity may be done with the assignment of specific scenes to groups of students to revise together. Another type of contrast to convey the same message is the medium of the drama as opposed to the short story style of Sinclair Lewis, studied in Developmental Activity Q of this unit. Interested students may select an essay by H. R. Mencken to present still another type of form but yet one with a similar theme.

X. Caught between the shift from optimism to pessimism and the exodus from rural to urban environment in the search for the good life, small groups of Americans found themselves divorced from the mainstream of American life and disoriented even as individuals. Perhaps no one championed the cause of these "lost" Americans more vividly than did John Steinbeck, especially in his fiction based on the plight of the migrant worker.

1. To initiate Steinbeck's themes and style, review the short story "Flight" taught in English 10. This selection may also be found in AALO, AALC, and AE:F. Emphasize the moral question raised by Pepe's actions: Whether or not he was the victim of his environment or an immoral murderer, and the aspects of naturalism, especially in the animal imagery, and the increasingly harsh descriptions of nature at first indifferent and then hostile to Pepe's plight. If the class indicates some dissatisfaction with the end of the story, have them create a new one beginning at the end of the actual story or at another point near its conclusion. Caution them to try to maintain Steinbeck's style, tone, and point of view.

2. An excellent novel to use with students of all ability levels is Of Mice and Men because of its ease in both readability and and comprehension.

a. Introduce the novel by playing some selections from Woodie Guthrie's album "This Land Is Your Land" to recall the various definitions of the good life, or by reviewing the changing frontiers of the American dream, especially for the common man. Question the class about the actual place where the twentieth century American without property, education, or skills would search for his dream.

b. Prior to class discussion distribute guide questions emphasizing these (AA) elements of the novel:

(1) Setting: What contrasts are shown in the ranch itself and the land beyond the ranch? What is the precise setting? (Interested students may volunteer to research the authenticity of Steinbeck's portrayal of the Salinas Valley area and report their findings to the class.)

(2) Characterizations: In a contrast of George and Lennie, consider their relationship: what "need" does each fulfill for the other? Through his portrayal of both major and minor characters, what particular protests is Steinbeck making about society in general and certain types of individuals in particular? Consider the changes in Crooks in the scene set in his room, Candy and his reactions to his job and to his developing friendship with George and Lennie, Carlson and his reactions to Candy's dog and to the final incidents in the book, Curly and his "status symbols," Curly's wife and her relationship with her husband and the other men on the ranch as well as her lack of a name, and Slim and the attitude of the other men toward him. Which character does Steinbeck depict as the most ideal man? How, then, would Steinbeck define the "ideal man"?

(3) Theme: About his work Steinbeck has stated, "My whole drive has been aimed at making people understand each other" and about this particular work he has said that it is "a study of the dreams of everyone in the world." How do these statements apply to this novel, especially to the title taken from a line by Robert Burns, "The best-laid schemes o' mice an' men gang aft agley"? What is the dream of each character? How may George's dream in particular compare with the legend of King Arthur and his quest for the holy grail? One critic has said that Steinbeck's great theme is "the relationship between man and his environment." Consider the realistic and the naturalistic aspects of this novel to discuss this statement and the result of the major dreams of the characters. In what ways may this novel be considered a social protest? Is Steinbeck optimistic or pessimistic about having a dream?

(4) Style: Consider the plot structure of this novel and the possibility of its being adapted to other forms. (Interested students may read and investigate the actual play form of this story.) Contrast the objectivity of Steinbeck with that of Sinclair in The Jungle. Contrast the sentence patterns of both the dialogue and the narration in this novel. In what ways do they complement each other? Consider the language, especially the dialogue, which has been considered objectionable by a few readers. Is it appropriate to this novel? Despite the rough language, how does Steinbeck evoke tenderness and pathos on the part of the reader?

c. (BA) Prepare specific plot questions for each chapter. Since the form of this novel is so oriented toward dramatic presentation, slow readers especially enjoy reading it aloud in play form with the better readers, or the teacher if necessary, taking the role of narrator. Discussion of the "oral" interpretations of the characters by the readers aids the class in understanding the characters as well as the theme, and in seeing relationships between oral and written language, especially in the use of punctuation marks.

Because of the realism of the dialogue, this novel presents excellent opportunities for having students translate some of the expressions into language more appropriate for the classroom; this can be a very difficult and yet a very meaningful activity for students to retain the original tone and meaning of the words, as a playwright uses his dialogue to reveal the emotions and attitudes of his characters. The

problem of language reality may lead to a good discussion on the pro's and con's of censorship for various audiences. The teacher may wish to have students vote on whether or not they can treat the language with the mature reaction that the author intended or whether, to save embarrassment, it is best to rewrite certain phrases.

To review the novel after reading it, divide the class into groups, with each group assigned a specific character. Then ask each student to make up a certain number of questions to be directed to the other actual characters themselves, especially questions concerning the reasons for their actions and their feelings in relation to the actions of other characters. After the assignment has been completed, let the students question a "character" (i.e., a group collectively) as an adaptation of a role-playing technique. Perhaps a way of keeping score to determine the best "group" or the best "individual" role player may be devised.

d. Adapt the composition and language activities from the Film Study Guide for The Grapes of Wrath.

3. An equally moving and realistically portrayed work on the similar theme of the difficulties in the desperate search for a way to establish a new life after the sudden disruption of the old ways is the film version of Steinbeck's novel The Grapes of Wrath. This film may be used in comparison and contrast with both the themes and the form of the novel Of Mice and Men or it may be used instead of the novel, especially with slow readers. Use the guide questions and activities from the Film Study Guide. (BA)

VI. SYNTHESIZING ACTIVITIES

A. Have students present the results of their long-range activities.

B. Show a film, such as Citizen Kane or On the Waterfront, to illustrate the effects of industrialization and urbanization on American life and the individual. The first one in particular illustrates the development of film techniques, for it was the first movie to transcend the "talkies" type, integrating sound with images in a natural way.

C. Assign students to write vignettes of the types of people involved in or affected by changing America during the time period covered in this unit. Some examples are the inventor, the immigrant, the farmer, the migrant worker, the factory owner, and the factory worker. These should be presented in the form of a reader's theatre. Perhaps students can work in groups to select the best vignette or to combine good parts of several to be used in the actual presentation. These classes may do the entire activity as a group assignment. (BA)

VII. RELATED LANGUAGE ACTIVITIES

Note: These activities are written into the unit in the cited section.

Revision of paragraph to create a different mood through substitution of words - Developmental Activity A 6

Revision of dialogue to add realism - Developmental Activity A 8

Word usage - Developmental Activity A 9

Revision of paragraph to change reportorial style to realistic one by addition of modifiers - Developmental Activity E 6

Contrast of language of New Englanders and Virginians - Developmental Activity F 2 c

Colloquial speech of small town - Developmental Activity G 8 a

Revision of dramatic scene to modernize language - Developmental Activity G 10

Study of metaphorical language - Developmental Activity K 2 a

Diction in descriptive writing - Developmental Activity K 2 b

Study of periodic and non-periodic sentences - Developmental Activity K2 c

Review of New England dialect - Developmental Activity K 2 d

Paraphrase of rural dialect into contemporary language - Developmental Activity N 4

Review of Southern dialect - Developmental Activity P 3 d and P 4 f

Connotations of names of car models - Developmental Activity R 2 c

Study of word innovations and comparison of British and American English - Developmental Activity R 4

Revision of paragraph to substitute popular words for learned ones - Developmental Activity R 6

Review of the influence of the immigrant on dialect - Developmental Activity S 6

Revisions of dialectal dialogue to narrative language and narrative language to dialectal dialogue - Developmental Activity U 2

Revision of controversial language - Developmental Activity W 2

Contrast of Yankee dialect with more sophisticated language - Developmental Activity W 4 c

Revision of controversial language to preserve emotional tone - Developmental Activity X 2 c

VIII. RELATED COMPOSITION ACTIVITIES

Oral or written - Contrast of statements - Developmental Activity A 2

Written - Diary entry - Developmental Activity A 3

Oral - Argument defending verdict - Developmental Activity A 4

Written - Revision of melodramatic ending - Developmental Activity A 5

Written - Imagist poetry - Developmental Activity A 7

Written - Revision exercise on subjectivity-objectivity - Developmental Activity B

Written - Poetry - Developmental Activity C

Written - Contrast of two modes of life - Developmental Activity C 2

Oral - Narratives of danger - Developmental Activity C 3

Written - Objective news story - Developmental Activity C 4

Written - Subjective-objective narratives - Developmental Activity C 5

Oral or Written - Comparison-contrast of poets - Developmental Activity D

Oral or Written - Contrst of tone - Developmental Activity E 1

Written - Comparative analysis of poetry - Developmental Activity E 3, 5

Written - Revision of style - Developmental Activity E 6

Written - Description of community - Developmental Activity F 4

Written - Speech, introducing a character - Developmental Activity G 9

Written - Poetry - Developmental Activity H 2 d

Written - Epitaphs - Developmental Activity I 3, 5

Written - Poetry - Developmental Activity I 4

Oral or Written - Comparison of same message in two forms - Developmental Activity J 1

Written - Comparison of Robinson and Masters - Developmental Activity J 5

Oral - Debate - Developmental Activity K 2 e

Written - Defense of controversial position - Developmental Activity K 2 f

Oral - Debate - Developmental Activity K 2 g

Written - Group outline - Developmental Activity K 2 h

Written - Comparison and adaptation of form - Developmental Activity L 5

Written - News article - Developmental Activity L 6

Written - Persuasion - Developmental Activity M 6

Written - Poetry - Developmental Activity M 7

Written - Satire - Developmental Activity M 9

Written - Creative obituary - Developmental Activity N 3

Written - Dialogue emphasizing dialect - Developmental Activity P 3 c

Written - Revision of paragraph, up-dating facts - Developmental Activity R 3 b

Written - Biographical sketch - Developmental Activity R 5 b

Written - Definition in poetry or letter - V 7 a

Written - Newspaper article - Developmental Activity V 9

Written - Revision of tone - Developmental Activity W 4 c

Written - Revision of ending - Developmental Activity W 1

Written - Character vignette - Synthesizing Activity C

IX. RELATED FILMS

C - Central Film Library
BC - Baltimore County Library
P - Pratt
R - Rental

American Realists (art) - P
Thornton Wilder: Our Town and Our Universe - C
Thornton Wilder: Our Town and Ourselves - C
Faulkner's Mississippi - P
Grapes of Wrath - R
Citizen Kane - R
On the Waterfront - R
American Aristocracy - BC
Carl Sandburg - P
Elmer Gantry - R
Inherit the Wind - R
Magnificent Andersons - R
A Place in the Sun - R
All the King's Men - R

X. SELECTIONS FOR MAJOR ACTIVITIES

Average and Above	Average and Below
Jackson, "The Lottery" ALTW, AALC	Jackson, "The Lottery" ALTW, AALC
Bradford, "The Landing at Plymouth" AALO	Bradford, "The Landing at Plymouth" AALO
Rolvaag, "Prairie Doom" AALO	Rolvaag, "Prairie Doom" AALO
Garland, "Under the Lion's Paw" AALO, ALTW, PW	Garland, "Under the Lion's Paw" AALO, ALTW, PW
Stuart, "Testimony of Trees" ALTW	Stuart, "Testimony of Trees" ALTW
Emerson, "The Snow-Storm" AE:P	Emerson, "The Snow-Storm" AE:P
Whittier, "Snow-Bound" AALO, AALC	Whittier, "Snow-Bound" AALO,
London, "To Build a Fire" AALO	London, "To Build a Fire" AALO
London, "Love of Life" AE:F	London, "Love of Life" AE:F
Wylie, "Let No Charitable Hope" AE:P	Wylie, "Sea Lullaby" AALO, MABP
Wylie, "Wild Peaches" AE:P, ALTW	

Average and Above	Average and Below
Wylie, "The Eagle and the Mole" AE:P, AALO, MABP	
Wylie, "Sea Lullaby" AALO, MABP	Wylie, "Sea Lullaby" AALO,MABP
Wylie, "Velvet Shoes" AALO, MABP	Wylie, "Velvet Shoes" AALO, MABP
Wylie, "Pegasus Lost" MABP	
Wylie, "Puritan Sonnet" MABP	
Wylie, "August" MABP	
Wylie, "Nebuchadnezzar" MABP	
Crane, "A Man Saw a Ball of Gold in the Sky" ALTW	Crane, "A Man Said to the Universe" AE:P, ALTW
Crane, "God Fashioned the Ship of the World" ALTW	
Crane, "The Book of Wisdom" AALC, ALTW	
Crane, "Truth" AE:P	
Crane, "A Man Said to the Universe" AE:P, ALTW	
Crane, "War Is Kind" AALC, AE:P	
Emerson, "Voluntaries III" AALO, AALC	
Emerson, "The Rhodora" AE:P	
Bryant, "To a Waterfowl" AE:P, AALC	
Crane, "The Open Boat" AE:F	
Freneau, "American Village" AE:P	Freneau, "American Village" AE:P
Irving, "Creole Village" ALTW	Irving, "Creole Village" ALTW
Wilder, Our Town AALO, AALC, ALTW	Wilder, Our Town AALO, AALC, ALTW
Wilder, Skin of Our Teeth P of 40's	Wilder, The Matchmaker AE:D
Wilder, Bridge of San Luis Rey	Wilder, Bridge of San Luis Rey
Lindsay, "General William Booth Enters into Heaven" AALO,AALC	Lindsay, "General William Booth Enters into Heaven" AALO, AALC
Lindsay, "The Leaden-Eyed" AALO, AALC	Lindsay, "The Leaden-Eyed" AALO, AALC
Lindsay, "Abraham Lincoln Walks at Midnight" AALO, AALC	Lindsay, "Abraham Lincoln Walks at Midnight" AALO, AALC
Lindsay, "The Eagle That Is Forgotten" AALO, AALC	Lindsay, "The Eagle That Is Forgotten" AALO, AALC
Masters, "The Hill" AE:P	Masters, "The Hill" AE:P
Robinson, "Richard Cory" AALC, ALTW, ACC, AE:P	Robinson, "Richard Cory" AALC, ALTW, ACC, AE:P
Robinson, "Miniver Cheevy" AALC, ALTW, AE:P	Robinson, "Miniver Cheevy" AALC, ALTW, AE:P
Robinson, "Mr. Flood's Party" AALC	
Robinson, "Reuben Bright" AE:P	
Robinson, "Luke Havergal" AE:P	
Robinson, "For a Dead Lady" AALC	
Robinson, "The Growth of Lorraine"	
Robinson, "Cassandra" AE:P	
Robinson, "Credo" MABP, AE:P	
Glaspell, "Trifles" ACC	Glaspell, "Trifles" ACC
Weaver, "The Trial" CAPr	Weaver, "The Trial" CAPr
Still, "Mole-Bane" CAPr	Still, "Mole-Bane" CAPr
Anderson, "The Egg" AALC	

Average and Above	Average and Below
Poe, "Theory of the Short Story" AE:NF	
Cather, "Neighbor Rosicky" ALTW, CAPr	Cather, "Neighbor Rosicky" ALTW, CAPr
Cather, "Sculptor's Funeral" AALC, ALTW	
Lewis, "Land" CAPr	Lewis, "Land" CAPr
Lewis, "Young Man Axelbrod" ALTW	Lewis, "Young Man Axelbrod" ALTW
Faulkner, "A Rose for Emily" AE:F	
Faulkner, "Race at Morning" AALC, ALTW	
Faulkner, "Two Soldiers" AALO	Faulkner, "Two Soldiers" AALO
Faulkner, "Interview with Faulkner" CAPr	
Faulkner, "Nobel Prize Acceptance Speech" CAPr, ALTW	
Sandburg, "Chicago" AALO, AALC, AE:P	Sandburg, "Chicago" AALO, AALC, AE:P
Sandburg, "The Harbor" AALO, AALC	Sandburg, "The Harbor" AALO, AALC
Sandburg, "Grass" AALO, AALC, MABP	Sandburg, "Grass" AALO, AALC, MABP
Sandburg, "Nocturne in a Deserted Brickyard" AALO, AALC	Sandburg, "Nocturne in a Deserted Brickyard" AALO, AALC
Sandburg, "The People Will Live On" ALTW	Sandburg, "The People Will Live On" ALTW
Sandburg, "The People Speak" AALO	Sandburg, "The People Speak" AALO
Sandburg, "Prayers of Steel" AALO, MABP	Sandburg, "Prayers of Steel" AALO, MABP
Sandburg, "Buttons" AALO, ACC	Sandburg, "Buttons" AALO, ACC
Sandburg, "Fog" AALO, MABP	Sandburg, "Fog" AALO, MABP
Sandburg, "Jazz Fantasia" ACC, MABP	Sandburg, "Jazz Fantasia" ACC, MABP
McGill, "Carl Sandburg and the American Dream" GASB	McGill, "Carl Sandburg and the American Dream" GASB
White, "From Sea to Shining Sea" AALO	White, "From Sea to Shining Sea" AALO
	Carlova, "The Stanleys and Their Steamer" ACC
Nevins, "Henry Ford" ALTW	Nevins, "Henry Ford" ALTW
	Davis, "The Flight" ACC
Dos Passos, "Campers at Kitty Hawk" ALTW	Dos Passos, "Campers at Kitty Hawk" ALTW
Cottler and Jaffee, "The Wright Brothers" GASB	Cottler and Jaffee, "The Wright Brothers" GASB
Kaempffert, "Scientist-Magician Who Reshaped the World" GASB	Kaempffert, "Scientist-Magician Who Reshaped the World" GASB
Thomas, "Andrew Carnegie" GASB	Thomas, "Andrew Carnegie" GASB
	Pupin, "From Immigrant to Inventor" 5B
O. Henry, "The Cop and the Anthem" AALO	O. Henry, "The Cop and the Anthem" AALO
Dunne, "Mr. Dooley on Machinery" AALO	Dunne, "Mr. Dooley on Machinery" AALO
Dunne, "The City as a Summer Resort" AE	Dunne, "The City as a Summer Resort" AE

Average and Above	Average and Below
Norris, excerpt from Octopus AE:F, AALM	Norris, excerpt from Octopus AE:F, AALM
Anderson, "Lift Up Thine Eyes" CAPr	Anderson, "Lift Up Thine Eyes" CAPr
Crane, Maggie: A Girl of the Streets	
Sinclair, The Jungle	
Steffens, "Philadelphia: Corrupt and Contented" AE:NF	
Odets, Waiting for Lefty RMAP	Odets, Waiting for Lefty RMAP
Kaufman, Connelly, Beggar on Horseback RMAP	Kaufman, Connelly, Beggar on Horseback RMAP
Behrman, Biography RMAP	Behrman, Biography RMAP
	Howard, The Late Christopher Bean LAP, RMAP
Hart, Kaufman, You Can't Take It With You LAP	Hart, Kaufman, You Can't Take It With You LAP
Anderson, High Tor 5BP	Anderson, High Tor 5BP
Steinbeck, "Flight" AALO, AALC, AE:F	Steinbeck, "Flight" AALO, AALC, AE:F
Steinbeck, Of Mice and Men	Steinbeck, Of Mice and Men

UNIT SIX

TOWARD NEW FREEDOMS

I. SCOPE OF THE UNIT

Introductory Note to the Teacher

A. Literature

In The American Challenge, J. J. Servan-Schreiber said, "We are in the process of compressing time and space in a way that was inconceivable ten years ago. Even more importantly, we are learning how to intensify human experience through centralized information and instant communication. This is a new world, one filled with adventure and risks." These adventures and risks are described both optimistically and pessimistically by twentieth century American artists.

The response of twentieth century writers to the disillusionment with industrialization often took the form of escape into a world of illusion, like Fitzgerald, or to another continent, like Hemingway. Only those interested in social problems, writers like Steinbeck, stayed to protest. But all of these writers, and others as well, had new ideas and were interested in new ways to express them. Consequently, the twentieth century became an age of experimentation in literature.

The pessimism of the century continued with World War II and its sporadic present-day counterparts. The war created an affluent society which, in turn, emphasized the poverty pockets even more. Artists, particularly those belonging to minority groups, began voicing their protests. While some were protesting about being excluded from the affluent society, others were protesting about the negative effects of being included -- the loss of spiritual and moral values, the concern with material gain, and the loss of individualism. Most modern writers are concerned with examination of American values.

Although these protests are an outcome of pessimistic observations, they indicate a hope, if not a prediction, for a better future. The Frenchman, Servan-Schreiber, states the optimistic point of view: "All clichés to the contrary, American society wagers much more on a human intelligence than it wastes on gadgets ... This wager on man is the origin of America's new dynamism."

B. Language

This unit emphasizes contemporary language with its current problem of changing attitudes toward the various levels of language. Consequently it provides a variety of activities for translating archaic terms into our modern vocabulary, for revising dialogue to represent different levels of language as well as examining pejorative and euphemistic terms used in different levels, and especially for experimenting with the vocabulary, inflections, and syntax of the language of the future. Suggestions other than those in the unit may be found in Postman's Language and Reality, Part IV, "The Communication of Social Values."

C. Composition

The composition activities in this unit propose a synthesis of skills culminating in two types of advanced composition. The first, analysis, is developed in a series of assignments: analysis of character, analysis of style, critical analysis of the whole work, and comparative analysis. The second is an examination of style with exercises in either imitation or revision.

II. UNIT OBJECTIVES

A. To develop these generalities:

1. Pessimism, engendered by provincialism, industrialization, urbanization, and reenforced by World War I and the Twenties, resulted in a divergence of reactions: an emotional escape into a world of illusion made possible by economic prosperity, and a physical escape to a world of disillusionment made imperative by the emphasis on materialistic values in America.

2. Writers began to experiment with new forms to communicate their new questions and concerns.

3. As twentieth century Americans were forced to expand their quest for a good life beyond national boundaries, literature reflected two negative results: the devastating effects of war and the materialistic values of an affluent society.

4. Concerned with the emphasis on technology, writers criticized the dehumanization of the individual and predicted imaginative worlds of the future dominated by the machine.

5. Bombarded by conflicting values, Americans today must define the good life individually and collectively.

B. To help students understand all or some of these literary terms, modes, or techniques:

1. Novelist of manners

2. Imagist

3. Blank verse

4. Dramatic narrative

5. Science fiction

6. Satire

7. Theatre of the Absurd

C. To indicate the relationship of major writers to the key concepts of this unit:

1. F. Scott Fitzgerald

2. James Inurber

3. Herman Melville

4. Edna St. Vincent Millay

5. T.S. Eliot

6. Ernest Hemingway

7. Ezra Pound

8. Amy Lowell

9. Emily Dickinson

10. William Carlos Williams

11. E. E. Cummings

12. Richard Wilbur

13. Robert Frost

14. Eugene O'Neill

15. Karl Shapiro

16. Ralph Ellison

17. Eudora Welty

18. James Baldwin

19. Countee Cullen

20. W. H. Auden

21. Theodore Roethke

22. Carson McCullers

23. John Knowles

24. John Updike

25. Bernard Malamud

Recommended Time Allotment: 8 weeks

III. LONG-RANGE ACTIVITIES

Instead of working on specific projects for Unit VI, students should be completing their long-term projects for the year by incorporating appropriate examples from the concepts illustrated by the selections taught in this unit.

IV. INITIATORY ACTIVITIES

A. Present students with recent newspaper headlines that reflect different points of view about the most urgent problems in our contemporary society, such as Congress's "guns or butter" debates or the use of K-9 dogs by policemen. During discussion list the various problems and the opposing points of view in two columns on the board to illustrate the conflicts that face individuals today. Ask students to consider the causes and especially the possible results of having to make so many decisions to meet the demands of today's life. Ask, too, if there are more decisions to make today than in the day of the colonists and western pioneers.

B. Ask students to list current TV shows or movies that illustrate or predict the world of the future (such as science fiction types). Consider the effects of our contemporary society on this "new world." Perhaps the class can contrast shows that portray a perfect new world with those that portray either disastrous results of today's problems or new problems of the future. This discussion should conclude with the contrast of optimism and pessimism in today's predictions for the future as well as the possible causes for our contemporary conflicts and our emotional reactions to them.

C. Play songs such as "Camelot" or "The Impossible Dream" and a current one about the future, such as "In the Year 2525," to illustrate man's constant search for a perfect society. After reviewing past concepts of the American dream, the class should consider a contemporary definition. Students should include both the past developments in the twentieth century and the present international and national situations that prevent or limit the individual American's attainment of his "impossible dream."

D. Show the films David and Lisa or 12-12-42 to introduce a discussion of contemporary problems and values, especially those facing young adults.

E. Read Louis Saloman's poem "Univac to Univac" (ACC) which presents the conflicts and values of contemporary life in a light satire through the point of view of the machine. Two students could rehearse the "conversation" to present before the class.

F. Assign these four poems about the railroad: Emily Dickinson's "I Like to See It Lap the Miles" (ALTW), Walt Whitman's "To a Locomotive in Winter" (ALTW), Henry Thoreau's excerpt from the essay "Sounds" (Walden 1854 in The Portable Thoreau, New York: The Viking Press, 1947), and Robert Frost's "The Egg and the Machine" (Perry Miller ed., et al., Major Writers of America, New York: Harcourt Brace and Company, 1966).

Excerpt from "Sounds"

"So is your pastoral life whirled past and away. But the bell rings, and I must get off the track and let the cars go by --

What's the railroad to me?
I never go to see
Where it ends.
It fills a few hollows,
And makes banks for the swallows,
It sets the sand a-blowing,
And the blackberries a-growing,

(more)

but I cross it like a cart-path in the woods. I will not have my eyes put out and my ears spoiled by its smoke and steam hissing."

Henry Thoreau

1. Begin with the Dickinson poem, which never mentions the word train but suggests it through the metaphor of a horse. Have the class consider the reason for her choice of comparison, especially in relation to the time the poem was written.

2. Next the class might consider the ways in which Dickinson and Whitman create rhythm in their poems as well as the appropriateness of this rhythm to their subject.

3. Then ask the class to find specific lines to compare the attitudes of the four poets. Which words in Dickinson's poem imply negative values in her concept of the railroad? How does Whitman seem to praise the locomotive as well as refer to the dominance and possible danger implied in this power? Have class refer to lines such as "Law of thyself complete...."

4. What is Thoreau's answer to his question, "What's the railroad to me?" Why is Thoreau's attitude typical for him? What is the significance of the title in Frost's poem? Ask the class to explain the line, "Too late, though, now, he had himself to thank," and "He told the distance, 'I am aimed for war!'" Have the student interpret and react to the narrator's defiant act at the end of the poem. Has the basic feeling toward the train become more optimistic or pessimistic in the decades between Frost and the other poets?

5. Finally, ask the class what contemporary object they would substitute for the train if they had to "update the poem." Frost's title should provide a clue. Have the students consider the optimism and the pessimism revealed in society's reactions and in their own individual responses to the mechanization of today's space age.

V. DEVELOPMENTAL ACTIVITIES

Escape: Illusion and Disillusion

Threatened significantly for the first time by an external force in World War I, Americans united to fight for their ideals and to preserve their dreams as well as the rights of all to establish their own dreams. Emerging victorious, the nation was now inescapably a world political and economic power that had proved its industrial ability during the war. The majority, soldiers who had defended the American way of life abroad and those who had mobilized the war resources at home ("kept the home fires burning"), turned eagerly away from the rest of the world to concentrate on achieving the "good life" of the Roaring 20's. At the same time, a small group of the minority, enthusiastic but confused about the ease of material success, focused on a personal dream in a world of illusion. Still others, sickened by the slaughter of many and the fortunes of a few in the world's first use of modern twentieth century methods of warfare in conventional battle plans, turned to other parts of the real world.

A. Considered by some to be the "historian" of the Jazz Age, F. Scott Fitzgerald presented the world of the Twenties -- the period of prosperity, Prohibition, and flaunting of traditional laws and customs. Yet for Fitzgerald in both fact and fiction, his picture of his era often implied a puzzle: Was this version of the American dream really "the good life" or did it drive one to create a personal, "impossible" dream to maintain one's sanity in a world emphasizing materialistic values?

1. Show one of the films on comedy, such as When Comedy Was King, to present a visual impression of the gay, carefree life of the "Roaring Twenties."

2. Assign Fitzgerald's "A Woman With a Past" (CAP) to acquaint students with the life of the Twenties and with Fitzgerald's style.

   a. Direct students to select details of the setting to support the generalization that Fitzgerald was an historian of the Jazz Age; a "novelist of manners." Assign students to find examples of the slang expressions of the Twenties; such as "Bingo, bingo -- that's the lingo" and then translate them into contemporary slang without altering the meaning and tone.

   b. Have students analyze the character of Josephine Perry. How does she fit the "picture" of the era of the Twenties? Ask students to comment orally or in writing on the character of Josephine in relation to Fitzgerald's statement to his daughter: "All I believe in life is the rewards for virtue (according to your talents) and punishments for not fulfilling your duties, which are doubly costly."

   c. Assign the rereading of the last two pages. Students are sometimes confused about Josephine's maturity as revealed by her last action and her last statement, "Well?" especially because of the paragraph beginning "But he did not attract her..." and ending "She did not know that this was the first mature thought that she had ever had in her life, but it was." Have students add an original paragraph or two so that the ending will be completely clear. Then, groups may be established to evaluate the "additions" and to determine their necessity for clarification.

   d. Throughout the story Fitzgerald used picturesque comparisons, such as: "Adele had probably painted a neat little landscape of Josephine's past." Let students find other examples of metaphorical language and discuss their effectiveness.

   e. Fitzgerald once wrote: "All fine prose is based on the verbs carrying the sentences." Ask students to find a good example from the story to prove or disprove this statement.

   f. After discussing the above techniques, have students write a brief (AA) critical analysis of Fitzgerald's style with specific examples from the story.

3. An alternate selection to portray the empty values of the period of the "Roaring Twenties" is Fitzgerald's "The Baby Party" (AALC). Use the guide questions at the end of the selection for discussion of character, plot, and theme.

4. As a summary of Fitzgerald's questioning of whether or not man's search for a dream can become a reality or remain forever a mirage in the midst of the corrupting environment of the Twenties, the novel The Great Gatsby is an extremely popular book for students today.

   a. Once students have an understanding of the period of the Twenties, introduce The Great Gatsby by asking students to define the American dream. Review with them the changing, yet continuing, aspects of this dream by asking them to write brief ads emphasizing the good life of America as an appeal to foreigners considering America as a possible home during different historical periods, such as the Puritan of colonial days; the immigrant of the late nineteenth century.

   b. For class discussion of the novel, either present students with guide questions concerning the following ideas or, since Fitzgerald establishes excellent counterpoints, assign groups to contrast one of the following:

      (1) Setting -- East Egg and West Egg. Locate references to the American dream and to the Columbus story. What are the status symbols of each place? Describe the different types of social events. In general, is society vigorously drawn or is class mobility relatively easy?

      (2) Jay Gatsby and Tom Buchanan -- Contrast their physical appearance, their background, their goals and attitudes toward life, and their treatment of their respective "friends."

      (3) Jay Gatsby and Nick Carraway -- Contrast their backgrounds, their houses, their "business," their goals and attitudes toward life in general, and their friends, such as Daisy Buchanan and Jordan Baker respectively.

      (4) Daisy Buchanan and Myrtle Wilson -- Contrast their physical appearance, their names, their choice of color in their clothing, their positions in society, and their goals and attitudes toward life.

      (5) The symbolic meaning of the eyes of Dr. T. J. Eckleburg near the valley of ashes and the owl-eyed man.

   c. After the discussion of characters, especially their goals and values, ask the class to find specific references to dreams. Attempt to define Gatsby's dream. What does the green light across the lake symbolize for Gatsby? Does his dream ever merge with the "American dream"? Is his dream a realistic one or is it an illusion that Gatsby himself has created? Is Gatsby's dream a sign of innocence, guilt, weakness, or strength? Interpret the

ending in relationship to the dream. What does Nick learn from Gatsby, especially about a dream or a goal in life? Can Gatsby be considered a Christ image in any way? What comment is Fitzgerald making on the values of his society in interpretation of the American dream? In what ways is Fitzgerald a "novelist of manners" of the Jazz Age?

Students may wish to debate or write on the question of whether or not Fitzgerald is condemning the American dream. As an alternate activity, refer students to their initial discussion on their concept of the American dream and in oral or written form have them agree or disagree with their original definition.

d. Some students will have difficulty in following Fitzgerald's scenic method of plot construction. Suggest that they pretend to be the writer who has already established his theme and his characters and who now has to devise a plot. Ask them to set up the easiest plot line with specific incidents. Since this plot will probably be a chronological one, question them as to the difficulties encountered by Fitzgerald in finding a different, yet logical, plot line. How does Nick's role complicate Fitzgerald's problem?

e. Assign Maxwell Perkins' "A Letter on The Great Gatsby" (AE:NF) (AA) and ask the class to define the author's concept of excellent fiction as he applies it to Fitzgerald's novel.

f. Assign the autobiographical portion from Crack-Up (AALC). Direct the class to note Fitzgerald's references to dreams such as "Life around me was a solemn dream" and relate these lines to his theme concerning dreams in The Great Gatsby. Ask students to compare Fitzgerald's description of himself in the passage , "The man with the jingle of money in his pocket who married the girl a year later would always cherish an abiding distrust, an animosity, toward the leisure class... Not the conviction of a revolutionist but a smoldering hatred of a peasant", to Gatsby's description of the sound of Daisy's voice and its attraction for him. Have students discuss the often quoted passage "and in a real dark night of the soul, it is always three o'clock in the morning, day after day" and apply it to appropriate characters in the novel.

g. Interested students may wish to explore biographical materials on Fitzgerald to question whether or not his fiction really depicts any of the facts of his Jazz Age way of life.

h. As a culminating activity, divide the class into groups to represent communications media and/or citizens of different communities, such as East Egg, West Egg, New York City, the midwestern town of Gatsby's origin, and their own contemporary community. Each group is to report the news of Gatsby's death to its community in the form of newspaper articles, such as straight news, feature, editorial, society column; a taped radio newscast or special program; a filmed television newscast or special; or a drama, if the students within a group, such as East Egg, feel that its community would not

bother with a form of mass media. After each group's presentation to the class, the other students may constructively criticize the information presented as to its accuracy from the novel itself as well as its availability to those reporting on the event.

B. Another author who depicts the escape of the individual into his own private dream world in both his fiction and his cartoons is James Thurber.

1. Assign James Thurber's "The Secret Life of Walter Mitty" (AALO, ACC).

a. Motivate the reading of this story by conducting a quick canvass of the class, asking each person to tell briefly what he would do today if he were actually free to do or be anything he wanted.

b. Emphasize Mitty's use of fantasy as a personal reaction to pressures of life. The consideration of this story could help to point out the differences between daydreams and nightmares, the positive and negative qualities of daydreams, the reasons for deliberate self-controlled fantasies, the universality of "Walter-Mittyness," and the way the artist, as well as the individual man, is able to distort time and destroy its tyranny over him.

c. For a writing assignment, students might provide a third-person (AA) narrative account of one of their finest daydream fantasies. They could create a fantasy built around the adventures of an "anti-hero" who becomes a hero more accidentally than deliberately.

d. Make a transparency of a few of Thurber's cartoons illustrating the escape into fantasy. There is an example of a Thurber cartoon in AALC, page 696. Assign students to collect or draw cartoons or comic strips illustrating the same type of personal retreat from the pressures of our contemporary society.

2. Other selections illustrating Thurber's type of humor are "The Night the Ghost Got In," "University Days," "Nine Needles," "The Very Proper Gander," "The Shrike and the Chipmunk," "The Glass in the Field," "The Owl Who Was God," (all in ALTW), and "The Letters of James Thurber" (AALC).

3. As a comparison in theme with contrast in style and era, assign (AA) "Bartleby, the Scrivener" (AALC) by Herman Melville. Refer to the commentary and questions at the end of the selection for class discussion and activities.

C. Instead of seeking emotional solace in a world of illusion, many writers and artists attempted to liberate themselves physically by establishing colonies in such places as Greenwich Village, London, and Paris and artistically by focusing their writing on their disillusionment of a world of lost values. This group includes many eminent poets, such as Edna St. Vincent Millay and especially T. S. Eliot. Choose from the following selections by Edna St. Vincent Millay: "The Anguish" (MABP), "Dirge Without Music" (AALO), "Elegy" (MABP), "Euclid Alone has Looked on Beauty Bare" (AALC), "God's World" (AALO,AE:P), "I Shall Go Back Again" (AE:P), "Lament" (AALC, AALO), "Love, Though for This You Riddle Me With Darts" (AE:P), "Northern April" (CAPo; AE:P), "Pity Me Not" (MABP), "Pity Me Not

Because the Light of Day" (AE:P), "Renascence" (AALC, AALO, ALTW, AE:P, MABP), "Song of a Second April" (AE:P), "The Spring and the Fall" (AALO), "Time That Renews" (ACC), "The Unexplorer" (AE:P).

1. Relate Millay's poetry to the hectic period of the Twenties; ask the class to react to her brief poem:

> My candle burns at both ends;
> It will not last the night;
> But, ah, my foes, and, oh, my friends -
> It gives a lovely light."

2. Contrast two of Millay's poems (such as "God's World" and "Northern April") that illustrate her discovering both comfort and grief in nature.

3. "Renascence" deals with the theme of individual rebirth in times of despair.

   a. Before beginning the poem, ask students to investigate the significance of the title. After reading, show first the poet's frustrations with the world and with herself, then her emotional experience or revival, and finally the results of this new awareness of her life.

   b. Have students examine the images used for transition and especially for her rebirth. Why are they effective?

   c. To emphasize the rhythms of the poem, choose different members of the class to read parts of the poem for taping. The class should then attempt to evaluate the readers' interpretations to decide whether or not regularity was maintained but monotony avoided.

   d. Ask the class to locate archaic examples of language and substitute more modern words, not only to express the same meaning and tone but also to maintain the rhythmic pattern.

4. T. S. Eliot's "The Hollow Men" (MABP, ALTW) mirrors the feelings of the (AA) expatriates, termed "The Lost Generation" by Gertrude Stein.

   a. Ask volunteers to read the poem aloud for taping and replaying. Discuss the over-all emotional tone of despair and the feeling of confusion.

   b. Have students list the images that Eliot uses to suggest sterility and death of mankind. Direct them especially to images concerned with seeing, speaking, and moving (i.e., to living). Discuss the comparison in the symbolism of the "perpetual star" and the "multifoliate rose" to enforce the idea of the spiritual death of man -- his inability to communicate with not only other men but with a higher being.

   c. Have the class examine the form, especially the incorporation of familiar lines within the poem and the grouping of lines, to discuss Eliot's use of structure to express his theme.

d. Assign students to select magazine illustrations, to take slides, or to draw their own pictures or designs to illustrate visually the poem's images and, if possible, their "incompleteness."

D. The writings of Ernest Hemingway deal with the sensitive man's alienation as a result of World War I -- his return to nature as a means of regaining emotional stability, his rejection of materialism, his constant search throughout the real world for a personal code of values as his salvation against the hostility and inhumanity of not only America but the entire universe.

1. Introduce the study of Hemingway with visual materials, such as a (BA) bulletin board displaying events from Hemingway's rugged, outdoors type life. Use scenes of sports activities which Hemingway enjoyed or participated in, such as deep sea fishing, big game hunting, and bullfighting. Have the class see the film Hemingway (C,P) or films on bullfighting. Discuss the type of man who would participate in these activities and the types of people he would write about.

2. Initiate the study of the Hemingway hero and the Hemingway style with (AA) the short story "In Another Country" (CAP, ALTW, SKOS).

a. Concentrate on all the implications presented in the first paragraph as to the significance of the title and the theme of the story through the repetition of certain words, the description of the setting, and the sentence structure. Discussion questions in the texts offer excellent suggestions for this activity.

b. Question the role of the machines in the story. What is the general attitude of the patients toward the machines? Is there any comparison between the wounded man and the machine?

c. Discuss the character of the major, his concentration on correcting the young American's grammar, his reaction to the soldier's question about marriage, "He should not place himself in a position to lose." What prompted the major's reaction?

d. Conclude with a discussion of the characteristics of the young Hemingway protagonist -- his wound, emotional as well as physical; his alienation; and his questioning.

e. For a concluding activity on style, have students select another paragraph from the story and write a brief summary of its thematic implications after a count of the number of words repeated, the types of sentence beginnings, and the lengths of sentences.

3. Assign "Big Two-Hearted River" (AALC, SKOS), with the explanation (AA) that the character Nick has appeared in other short stories and has (BA) just returned from an Army hospital in Italy. After reading the story, above-average students should see the sound filmstrip Hemingway: The Writer. Below-average students should work with the filmstrip only. They may also listen to the recording of the story rather than read it.

a. Explore the significance of the symbols of the burned-over area, the blackness of the grasshoppers, the tent, the two parts of the river, and the trout.

b. Discuss the characterization of Nick. What "rituals" does he engage in? How does he react to the two parts of the river? Find lines to illustrate his questioning of reality, his "mental intrusions" into his concentration on his activities, and his desire for perfection and his need to compromise. Does Nick achieve inner peace at the end? Is he ready to return to society? How does Nick fit the characteristics of the Hemingway protagonist? Is he a hero or an anti-hero?

c. Consider the extreme simplicity of Hemingway's style in this story, especially his use of one character, his lack of dialogue, and his precise details. How are these characteristics appropriate to the theme of the story?

4. There are many other short stories to illustrate the characteristics of the Hemingway protagonist and the development of a "code hero," including all those in Snows of Kilimanjaro and Other Stories as well as "The Old Man at the Bridge" (AALO).

a. "The Killers" (SKOS) illustrates the discovery and rejection of (BA)evil in society by the Hemingway protagonist as well as the stoicism of "grace under pressure" of the Hemingway code hero. Nelson Algren's short story "He Swung and He Missed" (ACC) makes an interesting parallel to Hemingway's "Fifty Grand" (SKOS).

b. Either select certain stories or allow students to make their own (AA)selections and then report to the class through round table discussions on characterization, theme, and style of their respective story or stories. "A Clean, Well-Lighted Place" (SKOS) is an excellent selection to teach the philosophy of existentialism prevalent at this time. (Refer to the essay defining existentialism by Gordon Bigelow in Contemporary Essays.)

5. The culmination of alienated man's search for a personal code can be found in The Old Man and the Sea, a novel recommended for all ability levels, from basic to honors. The suggestions below are differentiated for these levels.

a. Present students with guide questions or topics related to the (AA)following ideas prior to class discussion:

(1) The simple setting

(2) The protagonist, Santiago -- the significance of his name, his dreams, his attitude toward the characters of the sea; the characteristics of the Hemingway hero, his code heroes, his own personal code or way of life, the religious symbolism.

(3) The fish -- its relationship to Santiago, its actions and reactions, its religious symbolism, its relationship to the Hemingway concept of a code hero.

(4) The role of the sharks

(5) The simplicity and the circularity of the plot

(6) The style -- After the reading of the novel, the teacher may wish to divide the class into groups with each one assigned a specific character or topic, such as the old man, the fish, the sea, the shark, the creatures of the sea, and the boy. Each group should find and interpret lines to present for discussion to the class. On Santiago, be sure the lines "I went out too far" and "A man may be destroyed but not defeated" are included.

b. (BA) Present students with specific "What," "Where," and "Who" type guide questions to lead into the "How" and "Why" type discussion. After the discussion of the book, students may be organized into groups to discuss and write a group composition from the first person point of view of the events and the feelings of a different character, such as Santiago, Manolin, the fish, the sharks, and Hemingway. At the end one member will read the composition to the class as review to test the class on accuracy of the facts. Each member should submit a copy of the group composition.

c. Have students define Hemingway's concept of "grace under pressure" and relate it to the idea that man is caught in a biological trap -- "by a birth that he didn't choose and a death that he can't avoid," as well as to Hemingway's statement that "I believed that life was a tragedy and knew that it had only one end." How do these statements sum up his own code of life? Ask students to compare and contrast Hemingway's views of life with Fitzgerald's and Steinbeck's Contrast Hemingway's concept of nature with that of Emerson and Crane. Students who study Spanish may be interested in comparing Hemingway's personal code revealed in these selections with that illustrated in the works of Pio Baroja, especially Zalacain, el Aventurero.

d. (AA) As a summarizing activity on Hemingway's "code," assign students a critical essay (such as "Confiteor Hominem: Hemingway's Religion of Man") in Hemingway: Twentieth Century Views series or an article on personal values in relationship to modern morality such as "Difficulty of Being a Contemporary Hero" (Time, June 24, 1966). They should read and outline the main ideas of the essay.

On the second day divide the class into groups to reach a consensus on the main concepts of the essay on the basis of their outlines. Then ask each student to revise his outline if necessary. Next, group students according to whether or not they wish to agree or disagree with the main thesis of the essay. Using specific examples from all the Hemingway selections, each group is to prepare an outline collectively with each group member assigned to complete

the outline at home with more specific examples if necessary. The outline may then be used as a guide for an essay assignment.

Note: The book of essays on Hemingway also includes several on individual short stories that may have been taught during the unit.

e. (AA) Have students discuss the style of The Old Man and the Sea on the basis of their previous conclusions about Hemingway's form. Direct the class to find examples in dialogue of Spanish expressions and such patterns as "The Indians of Cleveland" to correspond to the Spanish language that the characters are actually speaking.

Ask the class to comment on the quote by Hemingway "I use the oldest words in the English language. I know the $10.00 words but there are older and better words which if you arrange them in the proper combination you make it stick." Another quotation which could be used for class comment is "The dignity of movement of an iceberg is due to only one-eighth of it being above water."

f. (BA)(AA) Select a paragraph from the novel to illustrate the Hemingway style, such as the one beginning, "The sun rose thinly from the sea and the old man could see the other boats, low on the water and well in toward the shore, spread out across the current," (between pages 29 to 35 in the different editions) or "The shark was not an accident." With the students, break down the compound and complex sentences into their basic sentence patterns. Then suggest an alternate situation, such as a hunter at night, and have students substitute content words only to fit the new scene. Next the students should join their new sentences into the complex or compound ones of the original, using the same structure words as Hemingway did. Students should do this as a class, although some students may work individually and, after comparing results, may be assigned a different paragraph with several new situations. This activity should lead to a better understanding of the deceptively simple style of Hemingway.

g. (AA) The study of this novel provides an excellent opportunity for teaching critical analysis skills in written composition; The Old Man and the Sea is used as an example in the book Writing a Critical Review. Students could apply the technique to a Hemingway short story or to a book read outside the regular class assignment.

6. (AA) Summarize the study of Hemingway with the film Hemingway (C,P) and with "A Good Cafe on the Place St. Michel" (AE:NF). Ask students to comment on the autobiographical nature of the author's works and to comment on his statements, "A writer is either honest or not. After one piece of dishonest writing, he is never the same again," and "The country a novelist writes about is the one he knows in his heart."

Experiments in Poetic Freedoms

No longer content with traditional values and trite definitions of the "good life," writers of the Twenties reacted by creating worlds of illusion or disillusionment and, in so doing, a few like Hemingway and T.S.Eliot created new prose styles. Other writers, primarily poets, concentrated their search for the "new" on form. Some, in contrast to many of the expatriate members of the Lost Generation, contributed to the development of each other's styles. Still others followed the path first pioneered by Whitman -- the break with the established rhyme or rhythm patterns and the experimentation with new structures. Form, rather than words alone, became the focus of communication. Not only poets but playwrights as well were part of the new experimentation so that just as American poets created new techniques, for the first time American dramatists made a significant contribution to the literature of the world.

E. With the goal of writing concise, direct poetry "free from emotional slither," a group of poets known as Imagists banded together to experiment.

1. Ezra Pound was one of the first and most influential of the early (AA)Imagists.

   a. Ask students to react to the following altered version of Ezra Pound's poem "In a Station of the Metro":

      To illustrate Pound's emphasis on the sharp emotional rather than logical response, have students contrast the first version with the original Pound poem, (MABP) in which the second verse reads, "Petals on a wet black bough." Inform students that Pound's poem originally consisted of thirty lines instead of just two.

   b. For comparison in the use of language to evoke emotional impressions and contrast with the length of other poems, select other poems by Pound from AE:P and MABP.

2. Another member of the Imagist group was H.D., or Hilda Doolittle. Select one of her poems such as "Oread" (AE:P, MABP) to emphasize the use of metaphor to create an intense impact.

3. One of the most influential poets in popularizing the concepts of the Imagists was Amy Lowell.

   a. Assign "Night Clouds" (AE:P) and after a discussion of students' reactions, ask the class to define the poetic concept of Imagery. Have them compare this definition to Lowell's list of rules on page 194 of AE:P or to Pound's definition "An Image is that which presents an intellectual and emotional complex in an instant of time."

   b. Read "Patterns" (AE:P) with the class and discuss not only the theme and the imagery but the question as to whether or not this may be considered an Imagist poem because of its length.

c. Have students read "Red Slippers" (AE:P) to contrast its form with the other Lowell poems. Again the question may be raised as to whether it can be considered an Imagist poem.

d. Choose one of the following exercises to prepare students to compose their own imagistic poetry.

(1) Give them a list of familiar items, such as chalk, fresh dittoes, spring rain, chewing gum under a counter, a garbage can, the sky. Ask them to record the five sense impressions in their reactions to these items, and then to compare each item to some entirely different object but one that causes a similar sensory reaction.

(2) Express six of the following abstract concepts in terms of animal metaphor:

anticipation
honor
love
defeat
death
kindness
envy
elation

Example: Anticipation is a twitching poodle.

(3) Develop one of the results of the above activities into a brief imagistic poem.

4. Although her poems were not published until the early twentieth century, the first American Imagist was probably Emily Dickinson. Though writing primarily for herself and for a few very close members of her family, Emily Dickinson revealed in her poetry "universal" insights about nature and man. True to her non-conventional "withdrawal" from society, her poetry too was not restricted by the traditional poetic form of her day.

a. Introduce her poetry by having students apply the definition of imagery to one of the following poems:

Thunderstorm

To A. D. R.

b. Have students contrast one of her poems showing the beauty of nature, such as

> Where ships of purple gently toss
> On seas of daffodil,
> Fantastic sailors mingle,
> And then - the wharf is still.

Select a poem illustrating the ugliness of nature, such as "The Sky is Low, the Clouds are Mean" (AALO, AALC, ALTW). Have students select examples in the first poem of the main metaphor by listing words that do not fit a sea scene, and in the second poem, of personification; have them discuss the reason for the different techniques -- the imaginative picture suggested, perhaps, by a scene in her own garden in the first selection and the relationship of non-praiseworthy elements of both nature and human beings in the second.

c. To illustrate Dickinson's perception of the loneliness of the (AA) individual, assign "A Little Madness in the Spring" (ALTW) or "How Happy Is the Little Stone" (AALO). In the first poem have students first interpret Dickinson's two contrasting word pairs to indicate the same meaning. After reading the second selection, have students compare and contrast Dickinson's withdrawal from society to Thoreau's brief experience with seclusion at Walden. Students should be prepared to support their views with lines from other Dickinson poems and from selections by Thoreau assigned in Unit II.

d. Alternate selections that illustrate Dickinson's individual relationships with the universe are "Some Keep the Sabbath" (AALO, AALC, AALM, AE:P), "There Is No Frigate Like a Book" (AALO, AALC), "I'm Nobody" (AALO), "Success Is Counted Sweetest" (AALO, AALC, ALTW), "Much Madness Is Divinest Sense" (ALTW), and "It Might Have Been Lonelier" (ALTW).

e. Other poems by Emily Dickinson present many opportunities for activities concerning language, poetry, and composition. In addition to the activities on poetic techniques, especially the use of simile and metaphor, at the end of the Dickinson selections in AALC and ALTW, select some of the following activities.

(1) Have students contrast Mark Twain's parody of sentimental women poets of that era ("Ode to Stephen Dowling Bots, Dec'd" in Chapter 17 of Huckleberry Finn) with Dickinson's poems on death, such as "The Bustle in a House" (AALO, AALC), "Because I Could Not Stop for Death" (ALTW, AALC), and "Drowning Is Not So Pitiful" (AE:P).

(2) Stephen Crane's poetry which was published during his early (AA) attempts at writing has often been compared with the works of Emily Dickinson. Have students compare some of the poems read by the two poets, for structure and style. Suggest that each student select one poem by each author for writing a comparative analysis.

(3) Have students list all the concrete nouns used in one poem,
(AA) such as "Because I Could Not Stop for Death" (AALC, ALTW), or "Go Not Too Near a House of Rose" (ALTW) to discuss the various connotations suggested by each in order to decide on the best abstract term for a one-word interpretation of the theme of the poem.

(4) Ask students to list words or images related to majesty or
(AA) divinity used frequently in her poetry, and then discuss the complexities of her interpretation of divinity in her orthodox-Puritan world.

(5) Have students list specific words supplying all the clues
(BA) as to location, movement, appearance, and poet's reaction to determine the subject of the poem, such as in "A Narrow Fellow in the Grass" (ALTW).

(6) Have students examine Dickinson's closed form or hymn stanza
(AA) quatrain with a typical American or English ballad, such as Barbara Allen, and with nineteenth century hymns. Have students find examples of Dickinson's variations of the form. In Brooks' essay (AALC, p.735) he commented, "She seemed to take a rebellious joy in violating all their rules, fulfilling the traditional patterns while she also broke them." Then have the students write an extended metaphoric poem or adapt a hymn about an emotion or a scene in both traditional quatrain or in free verse. Students may be organized in groups to discuss the restrictions imposed by each type and to select the better examples of both types. Students with musical ability may volunteer to set some of Dickinson's poems to music or to sing some according to traditional hymn music to demonstrate how closely she did or did not conform to the rhythm.

(7) Have students examine the rhyme scheme of a poem such as "The Sky Is Low, the Clouds Are Mean" to see that, although Dickinson used a conventional form, she did not insist on perfect, exact rhyme. To practice fitting rhymed lines to poems, these students could complete lines with a modifier or a noun to make them rhyme internally, such as the following:

Example: An inexpensive Army vehicle is a cheap jeep.

1. A game for midgets is a _____ sport.

2. A cozy insect is a ___ bug.

3. A high-ceilinged horse house is a ____ stall.

4. A Swede taking a walk is a _____ Viking.

5. An escaped honey-maker is a free ___.

6. An underweight ruler is a lean ____.

7. A wooden horse is a phony ____.

8. The strongest steer in a herd is the chief ____.

9. A funny goat is a silly _____.

10. A dull beach bum is a shore ____.

11. A dance for "A" students is a smarty _____.

12. A fast taste of ice cream is a quick ____.

13. A peculiar fish is an odd ___.

Answers:

1. short	2. snug	3. tall	4. hiking	5. bee
6. queen	7. pony	8. beef	9. bore	10. billy
11. party	12. lick	13. cod		

(8) (BA) Another activity appealing to a wider range of students is the completion or writing of limericks. First, have the class establish the essential definition of a limerick as a five-line nonsense poem, often with a surprising twist to the last line, a rhyme scheme of aabba, and lines 3 and 4 shorter than the others. Use the following examples:

As a beauty I am not a star;
There are others more handsome, by far.
But my face - I don't mind it,
For I am behind it.
It's the people in front that I jar.

There was a young lady of Niger
Who smiled as she rode on a tiger;
They came back from the ride
With the lady inside
And a smile on the face of the tiger.

Suggestions for limericks to be completed, perhaps as a group activity, are the following:

There was once a girl named Marie
Whose acting was something to see.

There was once a pupil named West;
With his head on his desk he would rest.

In her class Sue prepared to recite
While chewing her gum with delight.

On his desk Simon carved out his name,
Hoping thus to achieve lasting fame.

When the rest are in deep concentration,
Noisy Anne starts a long conversation.

(9) Have students study Dickinson's unorthodox use of capital-
(BA) ization to interpret her message. This may provide an opportunity to reinforce traditional capitalization rules with students.

(10) Discuss with students the differences in the punctuation and,
(AA) possibly, the interpretation of the edited version of the poem "The Soul Selects Her Own Society" (AALC) with the following original version:

The Soul selects her own Society -
Then - shuts the Door -
To her divine Majority -
Present no more -

Unmoved - she notes the chariots - pausing -
at her low Gate -
Unmoved - an Emperor be kneeling
Upon her Mat -

I've known her - from an ample nation -
Choose one -
Then - close the Valves of her attention -
Like Stone -

(11) Explain that the fact that Dickinson wrote for herself and
(BA) not for the public caused editing problems. To show that punctuation follows meaning and indicates different types of pauses, have students punctuate a dittoed copy of one of Dickinson's poems and then compare their version with the one in their text.

f. Assign the essay "Emily Dickinson" by Van Wyck Brooks (AALC). Have students select one or two of her poems to illustrate Brooks' ideas concerning her poetry in a composition.

g. Students may read the biographical sketch "Emily Dickinson" by Louis Untermeyer (GASB) as a prelude to an activity in which they attempt to find autobiographical aspects in her poetry. This may be done in an illustrative composition, followed by groups organized to constructively criticize the validity of the specific examples from the poems. This assignment should be made <u>after</u> students have read Dickinson's poetry.

5. Although not strictly an Imagist, Langston Hughes always recorded vivid impressions, sometimes in the very concise form of the early Imagists. Choose from among his poems in K., especially "Montmartre," "Desert," and "Late Corner." For the first poem, show paintings of Montmartre and Pigalle to contrast the advantages and disadvantages of the two arts, poetry and pictorial art.

6. Two other poets influenced by the Imagist movement were Wallace Stevens and Hart Crane, whose poems may be found in AE:P.

7. The style of imagery itself was not limited to a particular time or school but may be found as an important technique among modern poems, such as Denise Levertov's "Sunday Afternoon" (AE:P) and "September 1961" and Elizabeth Bishop's "The Fish" (Voices, AALO).

F. In their experimentation, some poets concentrated on form as an essential element to convey meaning.

1. William Carlos Williams represents a poet who was greatly influenced by the Imagists during his formative years but who continued to experiment with form as well as imagery.

   a. Begin the study of Williams' poetry with "The Red Wheelbarrow" (AE:P). The AE:P book contains a good discussion of the poet's use of form to convey his theme. Students should see influences of the Imagists on this poem. Have them consider the reasons for Williams' complete lack of punctuation and capitalization.

   b. Select from "This is Just to Say," "At the Ball Game," "Pastoral," and "Tract" (AE:P), to illustrate Williams' experimentation with form in his questioning of the values of his times. In the first two poems especially, students will notice the lack of punctuation and the infrequent use of capitalization. Taping and playing student readings of these poems may lead to a discussion as to whether Williams saw these mechanical devices as actually unnecessary to the understanding of the poem or as simply too conventionally prohibitive.

2. E.E. Cummings is the best example of the experimenter with typography, syntax, word connotations -- in fact, with every aspect of the structure of a poem. Yet in Cummings' poetry we observe a "method to his madness."

   a. Begin the study of Cummings with a contrast of the following poems, both "drawing in words" a falling leaf. In the second, emphasis on the theme of loneliness is created in part by the metaphor of the leaf but primarily by the form.

Why do you suppose Cummings deviates from standard punctuation and capitalization to "draw" the descent of a leaf? Why separate some words and write others in ungrammatical syntax? Why space the lines as he does? Why make some lines short and others long? After the discussion, send some students to the board to "translate" Cummings' first poem into an actual chalk drawing. Ask the class to consider the impact of both forms of communication upon the interpreter. What different reactions does each "message" cause?

b. Read and discuss "What if a much of a which of a wind" (AE:P). Begin with a discussion of the title and the riddle it suggests, especially through the unusual use of the word "which." When read aloud, this word could sound like "witch" with the connotation of doom and evil, or like the actual word "which," with the connotation of question and choice. After an examination of the form, students should see that each stanza establishes a question and an answer. What does the omission of terminal punctuation suggest about the answer? What images are used for the wind? Considering the words used to make these images explicit, what could be Cummings' answer or prediction for mankind?

c. Assign "Pity This Busy Monster, Manunkind" (AE:P) to recall themes similar to the second selection. Ask students to react to Cummings' new word "manunkind" and its various implications.

d. Have students try to convey an idea according to form, for example, by "drawing" a word so that it looks like what it says --

a corner = corn
e
r

Animals or geometric figures may be suggested.

e. Ask students to bring in examples of cartoons or puzzles based (AA) on the communication of ideas through verbal drawings or shaped words, such as those by the cartoonist Steinberg.

f. Have students compare some of their creations with the glyphs or picture writing of our early Indians in "The Painted History of the Delaware Indians" (AALO) and then discuss which medium, the poem or the glyph or the cartoon, communicates its message best.

g. Assign "A Farewell to the Last Harvard 'Dandy'" (CAP, AE:NF) to (AA)discuss the effects of a literary group at Harvard on Cummings' poetry.

3. Select from the poems of Lawrence Ferlinghetti (AE:P) to illustrate a more modern poet's concern for form.

G. Some poets continued using the traditional pattern even though they incorporated some of the newer techniques.

1. Select from the poems of Marianne Moore and Robert Lowell in AE:P (AA)and any other available sources. Use these poems as illustrations of their concern for the poem as a whole rather than a concern for one image or for one unusual form.

2. The poems of Richard Wilbur exemplify his use of the image and his (AA)concern for a closed form. ("After the Last Bulletins" (AE:P), "First Snow in Alsace" (AALO), "The Juggler" (ALTW), "Mind" (AE:P), "Museum Piece" (AE:P), "The Pardon" (V), "A Summer Morning" (AALC), and "Year's End" (AALC).)

a. Select a short poem, such as "Mind," to illustrate Wilbur's debt (AA)to the Imagists. Have students discuss the relative effectiveness of the metaphor of the Imagists and the simile of Wilbur. Students should also be able to contrast Wilbur's metrical pattern with the freer form of both the Imagists and such experimenters with structure as Cummings.

b. "The Juggler" illustrates both the imagery and form in Wilbur's (AA)poetry. Begin with a reaction to the title's connotations to suggest the ambiguity of image and tone: the quick movement and yet the heaviness of the objects. Students should search for words to reinforce this ambiguity of the "juggling" image or to determine which of the two connotations Wilbur intended to emphasize. The objects being juggled should be important guides to determining the meaning of the poem. After the interpretation of the image, students should examine the structure to see the use of strict form but yet the manipulation of this form through such techniques as varying lengths of lines to imitate the juggler's rotation and repetition.

3. The most popular American poet of the twentieth century, Robert Frost, stated "I would as soon play tennis with no net as write free verse." Frost was a man who wrote about the external world and the inner world of man as well. Any of the following selections may be used as a base for the activities that follow. "Acquainted with the Night" (AALC), "After Apple Picking" (ALTW, AE:P), "Birches" (ALTW), "The Death of the Hired Man" (AALO, ALTW, AALC), "Departmental-- My Ant Jerry" (ALTW), "Dust of Snow" (ALTW), "The Exposed Nest" (AE:P), "Fire and Ice" (A, ALTW, AALC), "The Gift Outright" (AE:P), "The Grindstone" (ALTW), "Home Burial" (AE:P), "In Hardwood Groves" (AE:P), "It Bids Pretty Fair" (AALO, ACC, AALC), "Mending Wall" (AALO, ALTW, AALC, AE:P), "Nothing Gold Can Stay" (AALC), "Our Hold on the Planet" (ALTW), "Out, Out-," (ACC, ALTW), "The Pasture" (AALO, AALC), "Provide,

Provide" (AALC, AE:P), "Putting in the Seed" (AALO), "Reluctance" (AE:P), "A Record Stride" (AE:P), "The Road Not Taken" (AALO, AALC), "The Silken Tent" (AALC), "Stopping by Woods on a Snowy Evening" (AALO, ALTW), "Two Tramps in Mud Time" (ALTW, AE:P), and "The Tuft of Flowers" (AE:P).

a. Many people consider Frost a simple poet of nature. To illustrate the fact that Frost's poems are something more than just a pretty rural scene, select "Stopping by Woods on a Snowy Evening," "The Pasture," "Tuft of Flowers," or "After Apple Picking." "Tuft of Flowers," about man's communion with nature, is a good companion for "Stopping by Woods," because both present many different ideas beyond just man's communion with nature through a beautiful scene. In the latter poem ask students to compare Frost's reaction to the woods scene with that of Thoreau, Emerson, or Bryant. To illustrate the traditional elements in Frost's poetry, have students consider the overlapping rhyme, the consistent rhythm, and the simplicity of the vocabulary. His use of realistic informal language may easily be seen in "After Apple Picking."

b. (AA) To demonstrate that Frost's concerns were not merely with rural New England but with life itself, use "I Am One Acquainted with the Night" in which the poet uses a city setting. Have students find words that suggest darkness and ask them to explain in what ways the darkness means more than just the absence of sunlight. Call attention to the repetition of the last line and have students reach a definition of the terza rima rhyme scheme. "Birches" or "The Road Not Taken," which may make a good comparison, also illustrate Frost's "darkness" or confusion about life.

c. Because the former poem illustrates Frost's pessimism about life in a serious tone, choose one of his poems that shows his confusion of a life and death presented in a humorous tone, such as "Fire and Ice," "It Bids Pretty Fair," or "Departmental -- My Ant Jerry." Call attention to Frost's whimsical play on words in the satirical last poem.

d. (AA) Much of Frost's poetry presents a search for truth that results in contradictory answers to the questions of life; examples are "The Grindstone," "Two Tramps in Mud Time," "Mending Wall," "Home Burial," and "The Death of the Hired Man."

The last two poems are excellent examples of dramatic narrative. Have students contrast the blank verse of Frost with that in Bryant's "Thanatopsis" to decide which poet adapted his lines best to normal speech patterns. Assign students a section of one of these poems to rewrite as a prose narrative to consider the two different ways of conveying the same message.

e. Read Frost's poems "Dust of Snow" or "Our Hold on the Planet" to show that in his search for truth the poet has weighed the scale of life in favor of optimism. "Provide, Provide" through its Biblical allusions also has optimistic advice for mankind.

f. As a culminating activity, have students write an interpretation of one of these quotations from Frost, with specific lines from his poems to validate their comments:

"And were an epitaph to be my story
I'd have a short one ready for my own.
I would have written of me on my stone
I had a lover's quarrel with the world."

or

"A poem begins in delight and ends in wisdom."

g. Assign "Robert Frost's America" (CAP) for a discussion summariz-
(AA)ing Frost's concept of life.

H. The first significant writer in the history of American drama was Eugene O'Neill. Never satisfied with his work, O'Neill constantly experimented with new forms to present his psychologically tragic themes. He not only revived interest in the theatre for both writers and audiences, he also brought status to American literature by becoming the only dramatist from this nation to be awarded the Nobel Prize. Choose from the following selections and refer to the guide questions following each.

"In the Zone" (AALO, ALTW) -- an early one-act play
(AA)Beyond the Horizon (AALC) -- his first full-length naturalistic play
Emperor Jones -- an expressionistic play (Refer to Unit III for suggestions.)
(AA)Mourning Becomes Electra (RMAP) -- a modern version of the Greek trilogy with an emphasis on the psychological effects of Puritanism on contemporary society

Post War: The "Haves" and the "Have-Not's"

Our concern for "selling" democracy abroad led us into a war, one of the most devastating in our history. Although the war economy contributed to the sense of well-being of most people, there were many who were excluded. Excluded economically, many of these forgotten people lived in little poverty pockets in both rural and urban areas; they were on the fringe of a wealthy nation but not a real part of it. Excluded socially, others felt nothing but bitterness and frustration, all revealed in a literature of the minority.

I. The six war poems in ALTW were written about many different wars; yet they all have the same message, one very different from Philip Freneau's romantic "To the Memory of Brave Americans." In addition to answering the questions in the text students should be able to make some generalization about the poet's attitude toward war. The poems, which cover a hundred-year period, also have a variety of structures useful for studying the relationship between the message and the means of communication.

J. Students have access to a number of current popular and folk songs about war. Ask them to bring to class the ones that impress them the most. These songs will fall into two categories: the patriotic type such as

"Green Beret" and the anti-war type such as "Where Have All the Flowers Gone." Begin by having students evaluate the impact of each song. They should then examine the effect of word choice and music on the tone. In the anti-war group, students will find examples of tones ranging from sentimental to bitterly satirical.

K. (BA)ACC Instead of making a universalized statement, a number of the stories in present the problems of the individual in a war, a situation more interesting to below-average students than the moral evaluations in other works. Assign any or all of the following:

"Caught Between the Lines"
"Marine at War"
"Captain Waskow"
"The Known Soldier"
"The Return of the Unknown Soldier"
"Affair of the Wayward Jeep"

1. Bill Mauldin's cartoons present a humorous, although realistic, picture of war. Some students may want to select a humorous detail from one of the stories and draw a cartoon similar to the Mauldin illustrations on page 443, ACC. An example might be a contrast of the appearance of Lt. Poole to that of the platoon.

2. Wars have added a number of words to our vocabulary, some technical (such as "shrapnel" and "mortar"), some slang (such as "gung-ho" and "chow"). Have students list some of the technical and slang words they find in the stories and look up the etymology of each in the glossary or in a dictionary. Some students might be able to list words that have been added since the Vietnam war.

3. The language of soldiers is sprinkled liberally with profanity. Ask students why a man adopts such a vocabulary in this particular situation with this particular audience and drops it when he finds himself in a different situation. This example could lead to a discussion of the value of manipulating different levels of language according to the situation and audience.

4. Teachers may also use A Walk in the Sun, a short novel showing the effects of war on different types of men.

L. To show the writer's concern with not only the situation of war but also the basic human causes of it, assign Karl Shapiro's "Interlude III" (AALO) and "The Conscientious Objector" (ALTW).

1. "Interlude III" presents the creative and destructive nature of man. Students should examine this poem for ironic contrasts that point to the central irony of war.

2. Some students may make a brief tape of sound effects depicting war. One student could use this as a background for a taped reading of "Interlude III."

3. In popular usage, the term "conscientious objector" no longer refers to men who object to war only on religious grounds. Ask students to list all the possible motives a man may have for resisting the draft and calling himself a "conscientious objector." Have students read Shapiro's "The Conscientious Objector" and answer the following questions:

   a. Why does the author refer to the men as "you" until line 21, when he refers to "our" hate?
   b. Why were the men relieved to be locked up?
   c. Why does the author equate them with the Mayflower?
   d. Why was there no "safe Plymouth" or "green Ararat" for these men? Why were they the opposite of all armies?
   e. Why does the author say they saved neither themselves nor "us"?
   f. Why are they the "heroes" as much as "us"?
   g. What does he mean by "your conscience is what we come back to"?
   h. What kind of man does Shapiro write about?

4. For alternate selections with similar themes, use Randall Jarrell's "The Death of the Ball Turret Gunner" and "A Camp in the Prussian Forest." (AE:P)

5. Students will have very definite feelings about war protest and draft resistance. If interest remains high, use newspaper and magazine articles about the subject to contrast the different forms of the message. Also, devise activities which will emphasize oral composition skills: debates, oral narratives or reports, or role-playing would develop speaking skills.

M. Three excellent films about war are available from local sources: Toys (P,R), The Magician (P), 12-12-42 (P).

N. After having students look up the word "prelude," assign the story "Prelude" by Albert Halper (ACC), an excellent selection for all ability levels. A full understanding of this story depends on many insights: that after centuries of persecution, Jews in all countries -- including America -- recognized the hatred aimed at them; that all men have a strong destructive nature that will dominate unless directed to some constructive outlet; that most people are unable to take strong positive action in the face of danger. Most students are unwilling to admit to these forces of fear, destruction, and weakness; this story may broaden their understanding. Give the following guide questions:

   1. What have the Silversteins read about the event in Europe? Interpret these events as Syl, "a member of the social science club," might have.
   2. What is it that makes a boy pull the wings off a fly, kill birds, pick on his little brother or sister, destroy the neighbor's flowers, or do any of the many other destructive things children are capable of?
   3. How do adults control these feelings?
   4. What had the gang at the poolroom done to control their destructive feelings?
   5. How do you account for all the people's allowing the persecution to take place?

6. How effective is Mrs. Oliver? How many people like Mrs. Oliver are there?
7. If this story is "an introduction to a major theme,"what kinds of people do the three groups represent: the poolroom group; the Silversteins; and, most important, the people who stand and watch?

O. The theme of war can be illustrated through different forms -- poetry, music, nonfiction, fiction, cartoons, sound, and film. Ask students to contrast the way different "codes" present the same message.

P. To show the devastating effects of war as well as the emphasis on material gain, have students read All My Sons by Arthur Miller in P of 40's.

1. Play the song "The Impossible Dream" from Man of La Mancha to introduce a discussion of the nature and the problems of idealism, especially during the crisis of war.

2. Ask students to search for clues in order to identify the setting and to comment on Miller's stage direction "an American town... of our era."

3. Have students cite lines to define the goals and values of each of the main characters. How do the different feelings of the major characters toward the jailing of Ann's father and the disappearance of Larry indicate their values? How do the minor characters, Sue and Jim as well as Lydia and Frank, aid in revealing the values of the other characters? In Act III Jim, in commenting on honesty, divides the world into two kinds of people; ask students to divide both major and minor characters into the two different groups.

4. Select lines such as the following and ask the class to identify the character who made the statement:

a. "Chris makes people want to be better than it's possible to be. He does that to people."
b. "Don't you live in the world?... You're not even an animal, no animal kills his own, what are you?"
c. ".... every man does have a star. The star of one's honesty. And you spend your life groping for it but once it's out it never lights again."
d. "There's something bigger than the family to him...." Nothing is bigger.
e. "But now I'm practiced, and I spit on myself."
f. "I know you're no worse than most men, but I thought you were better...."
g. "A father is a father."
h. "A man can't be a Jesus in this world."
i. "Once and for all you can know there's a universe of people and you're responsible to it."

Through this exercise lead students to explain the significance of the title and the theme of the play.

5. Review designs of plot structure to demonstrate the tightly-knit structure of Miller's realistic play. Which incidents represent the climax of each act? How does Miller foreshadow the climax of each act as well as the ultimate climax of the play?

6. Ask students to bring in examples from newspaper and magazine articles, involving the question of conflicts of interest between genuine concern for all humanity and materialistic desire in personal gain. Interested students may relate past examples, perhaps learned in social studies class, to show that this problem has not been confined to the twentieth century. Have students "recast" the characters in All My Sons to represent a real-life incident. Better classes, perhaps working in groups, may even revise some of the incidents in the play, according to the plot structure already established, again to make Miller's fiction more true to life.

7. Refer again to "The Impossible Dream" and the ensuing discussion on idealism. Set up an oral debate or a written composition on whether or not Chris' idealism was too extreme (i.e., Can an idealist compromise his principles?). A related suggestion is to set up a role-playing activity involving a contemporary situation in which a student is forced to choose between his ideal, an alternate extreme, and a compromise, such as these choices: "dropping out" of life as a protest against a materialistic society, or pursuing one's education with the goal of obtaining the best-paying job, or volunteering for the Peace Corps or VISTA.

Q. Although the war brought painful experiences, it also brought economic prosperity to many. Yet the forgotten people -- the displaced farmer, the Negro, the Puerto Rican -- were still remote from this comfortable life. The following activities introduce the idea of people excluded from the society.

1. Assign "The Forgotten City" by William Carlos Williams(AE:P). This is a good poem to illustrate varieties of interpretation. Begin by asking students whether the forgotten city can be interpreted as (a) an imaginary place, (b) a real place that the narrator had never visited, or (c) a real place that the narrator had visited but never had "seen." Be sure that students can develop the interpretation by showing how the details are applicable in each choice. An analysis of the prosaic structure and first person narrator might contribute as support for a particular interpretation.

2. Have students read Rivers' "The Invisible Man" (a poem in K), an excerpt from Invisible Man (CAPr), and "Flying Home" (AE:F), both by Ralph Ellison.

   a. In the poem, Rivers uses colors to describe moods, a technique related to his theme. Remind students of the comparison in the last stanza line, "And too black and blue for a shadow," and the Louis Armstrong refrain "What did I do / To be so black and blue?" Ask what the colors add to the meaning. In addition, have students discuss the contrast between the first two lines and the last line.

b. Use the excerpt from Ellison's novel to stimulate discussion of two contrasting Negroes. Emphasize the alienation of the black man by discussing the irony which appears in two situations: first, the statements "If it's Optic White, it's the Right White" and "If you're white, you're right"; and second, Brockway's description of the black coal painted white seeming to be white clear through, but actually white only on the surface.

c. In Ellison's story "Flying Home" the writer artistically shows the alienation of a man labeled as one of the invisible people because of his color. Again the author contrasts the old Negro who is caught in poverty and persecution with the new Negro who escapes the economic dependency of the poor but cannot escape the limitations which prejudice imposes.

d. Recall the poem by James A. Emmanuel "The Negro" (K). Then read to students the lines from the musical Hair: "I'm black, I'm black / Pink, I'm pink / I'm very white / I'm in-vis-i-ble." Also, describe the scene from O'Neill's The Hairy Ape when Yank walks down Fifth Avenue and finds that the wealthy class do not "see" him. Then ask students to define the term "invisible" as it has appeared in the preceding activities.

e. (AA) Students should examine the technique of analogy which Ellison uses in "Flying Home." After discussing the effectiveness of such a subtle technique, have students write an analogy for a situation like the following:

(1) A student is afraid he doesn't have the ability to compete in a high level course so he settles for a lower level course where he is sure to be at the top of his class.

(2) When a very capable leader is asked to run for student council president and to give up much time for little reward, he refuses -- until he learns that his biggest competitor is seeking the office.

3. The series of films Of Black America can be used at various points throughout the discussion of minority groups. The following titles might be useful: "Black History: Lost, Stolen Strayed," "The Black Soldier," "The Black World," "Survey of Black and White Attitudes," "Body and Soul," "The Heritage of Slavery" -- most useful in Unit III, and "In Search of a Past." (Check with social studies teacher to be sure students are not reviewing these for a second time.)

R. Many of these "invisible" people were excluded from parts of American life because they lacked the prosperity which had come to many. Use the following selections for illustration.

1. (AA) "The Worn Path" (CAPr) by Eudora Welty dramatizes the problems of poverty in the rural area if the story is interpreted on the literal level only. (For highly able students, examine this story as an example of allegory. Consider the following points: (a) the name Phoenix means "immortality." (b) Nachez refers to Nazareth. (c) Phoenix makes a journey. (d) The descriptive passages are filled

with religious allusions. (e) There are numerous dangers that could lead to death. (f) There are images which allude to the cross, to communion, to spiritual regeneration.)

2. In "The Trouble" (AE:F) J. F. Powers shows the persecution and poverty of the urban minority.

   a. Before the class reads the story, have several students construct a visual presentation, pictures or slides of riot areas, so that students will be prepared for the tone of the situation.

   b. Use the discussion questions following the selection.

   c. The situation outside the apartment is very vague; therefore, the reader must use his own knowledge of riots to understand the horror they create. Yet there are many clues throughout the story. During a second reading, have students pick out all the clues pointing to a dreadful situation which the narrator does not comprehend.

   d. The narrator refers to his people as "the coloreds." The white man in the story has difficulty in choosing a name to identify this group. He says "... a hundred nig__," and at another point, "You colored folks, I mean... Americans, I mean." Currently, there is much discussion about the name a group chooses to identify itself. List some of the ones popular today -- Black, Negro, Afro-American, Colored -- and discuss the meanings of each. If the class is mature, the teacher might extend the discussion to the reasons people create pejorative names for minority groups. Create an exercise contrasting euphemistic and pejorative names to identify groups. Conclude the discussion by having students read "A Moment Please" (K).

   e. In "The Trouble," a man quotes the lines, "Like men we'll face the murderous, cowardly pack, pressed to wall, dying, but -- fighting back." He tells the boy that they are from a poem by Claude McKay. Have students read McKay's poem "If We Must Die" in K.

3. For further discussions of poverty, have students read "The Bean Eaters" (K). Several able students might report on "Today's Challenge in Public Welfare" (V in C) and "Education and the Triple Revolution" (V in C).

4. Use Ellison's summary of the causes and effects of the Negro's mi-
(AA) gration from the South to the North.

The Escape

"In relation to their Southern background, the cultural history of Negroes in the North reads like the legend of some tragic people out of mythology, a people which aspired to escape from its own unhappy homeland to the apparent peace of a distant mountain; but which, in migrating, made some fatal error of judgment and fell into a great chasm of mazelike passages that promise ever to lead to the mountain but end ever against a wall. Not that a Negro is worse off in the North

than in the South, but that in the North he surrenders and does not replace certain important supports to his personality. He leaves a relatively static social order in which, having experienced its brutality for hundreds of years -- indeed, having been formed within it and by it -- he has developed those techniques of survival to which Faulkner refers as "endurance," and an ease of movement within explosive situations which makes Hemingway's definition of courage, "grace under pressure," appear mere swagger. He surrenders the protection of his peasant cynicism -- his refusal to hope for the fulfillment of hopeless hopes -- and his sense of being "at home in the world" gained from confronting and accepting (for day-to-day living at least) the obscene absurdity of his predicament. Further, he leaves a still authoritative religion which gives his life a semblance of metaphysical wholeness; a family structure which is relatively stable; and a body of folklore -- tested in life-and-death terms against his daily experience with nature and the Southern white man -- that serves him as a guide to action.

- Ralph Ellison, Harper's Magazine, August 1964 (from Shadow and Act, Random House, 1964).

S. Some of these forgotten people were able to take advantage of education and training and become part of the economic mainstream in America. They found, however, that they were still excluded because of color, or religion, or nationality. The following activities deal with prejudice in America.

1. To give students an overview of how members of the minority groups write, assign the brief essay "The Literature of Minorities" (AALC). For students who do not have the book, use the essay as a source for an activity reinforcing note-taking skills. The teacher should slowly record the essay on tape so that he may help individuals with note taking as the tape is playing. A brief quiz testing students' comprehension, first, of general ideas and secondly, of supporting examples should follow. In some classes, a second playing might be necessary. Although this skill development is important, the ultimate focus of the activity should be on the content.

2. Most of the writers from minority groups turned within and artistically described their lives and feelings. The boy in "The Trouble" said, "I know what I want to be now, a poetryman." Have students read "Notes of a Native Son " (AE:NF), "The Creative Process" (AALC), "My Dungeon Shook" (AE:NF), all by James Baldwin, "Any Human to Another" (AALC, ACC) by Countee Cullen, and "Mrs. Small" (ACC) by G. Brooks.

   a. In order to have students understand the feelings of one discriminated against or isolated because of lack of education, color, or foreign background, create a number of role-playing situations which will give students the feeling of frustration. One example to show the frustration in not being able to communicate would be to have a student give directions to another in gobbledegook. The student listening must follow the orders so that he may keep his job.

b. In discussing these selections, emphasize both the personal feelings of the artist and the role of the artist in communicating the feelings of all people. This might be an opportunity to reinforce concepts drawn from the communications diagram in Unit I.

c. In communicating a feeling, a writer must rely on figurative lang-(AA)uage. Have students examine Cullen's descriptions of "ills," "grief," "joy," and "sorrow." Then give students a list of abstract feelings and ask them to describe each one in a sentence using figurative language. More able students may further develop the feeling into a poem or first-person narrative.

3. A Raisin in the Sun dramatizes the American family in search of a dream. The Youngers had achieved some economic success only to be blocked by prejudice. The title of Lorraine Hansberry's play is taken from these lines of a poem by Langston Hughes:

"What happens to a dream deferred?
Does it dry up
Like a raisin in the sun?"

Each of the characters in the play represents the quest for something better, or the means by which he can effect some type of transformation. In each case, however, the quest is limited and each character finds himself in conflict with society.

a. Have students read the play or view the film to identify the dream of each character and then determine what element in his nature or in society limits the achievement of his goal.

b. The Younger family is an example of one dominated by the Negro matriarch; however, the lines of other members of the family suggest strongly what the deceased father was like. Ask students to do one of the following.

(1) Write a brief sketch of dialog that might have taken place between him and one of his children.

(2) Write a brief description of him.

(3) Write a narrative sketch in which he is the central figure.

c. Students may prepare a report in which they show orally or in writing the disparity between what the Youngers want for themselves and what they can attain.

d. Students should analyze the symbols that recur throughout the play.

(1) What does the reference to food reveal about the hopes of each of the characters?

(2) What does Manda's plant symbolize for her, for her family? What universal idea does it symbolize?

4. Satire is one of the strongest weapons in the fight for social equality. Have students read the poem "It is Time" by Ted Joans in K. Then have them prepare short prose statements which describe the "message" of its satire.

5. The last three chapters of John Steinbeck's documentary Travels With Charley record his impressions of a desegregation incident in New Orleans. Either assign the selection or have a group of students tape the reading and use it as the narrative for a slide show or opaque projector "film." (Students could select pictures from magazines and attach them to a roll of paper which would then be pulled through the machine.)

6. The biographical sketch about Marian Anderson, "Over Jordan" (GASB), is useful as an introduction to contributions made by Negro artists in fields other than literature. A study of the prevalence of Negro jazz and rock musicians could lead to interesting presentations.

7. Thunder on Sycamore Street (ACC) dramatizes a situation found in many communities. Ask students to find a newspaper article which presents a similar situation and to contrast the two forms.

8. Twelve Angry Men (ALTW) shows how even our jury system can be influenced by the prejudicial attitudes of people. Ask students to determine what influenced the jury in all their decisions. Use one of the two following activities to test the students' understanding of the characters.

a. Have students choose two of the jurors in the play and prepare to (AA)compare and contrast their values. Below are several questions to serve as guides:

(1) What are the attitudes of each juror toward the community?

(2) What are the beliefs and attitudes of each juror toward the role of the individual in the community?

(3) What are the underlying assumptions, beliefs, and attitudes of each juror toward different groups within the community?

(4) What are the attitudes of each juror toward the values of human life?

(5) What are the underlying assumptions, beliefs, and attitudes of each juror about justice?

(6) What are the beliefs and attitudes of each character toward the role of the juror in the process of justice?

b. Choose a significant scene about 5-8 minutes long and have several students sit around a table and tape a reading of the scene. Immediately play back the reading and have the class suggest changes in the reading. (The teacher should remain in the background and allow the students to assume complete responsibility.) Someone might suggest that a speech be slowed down for emphasis. Another

Another might point out that the reading failed because a student didn't interpret the tone correctly. After several minutes of discussion, the group should record the scene. The procedure should be carried out several times: invariably, each session sheds new light on the character's subtleties.

c. The film version may be used as an introduction or culmination.

9. (BA) West Side Story illustrates the conflict that arises between two groups when prejudice prevents communication. In addition to activities on character, plot, and theme, use the following.

a. Give students a one-paragraph synopsis of Romeo and Juliet. Ask them to rewrite, substituting names and places from West Side Story.

b. If students read the novel version, choose some examples of dialogue to point out weaknesses in the writer's choice of language for his characters. Have students rewrite the dialogue to suit the level of language that the character would have.

c. (AA) Some able students might read Winterset and either report on the play to the class or select for a reader's theatre presentation scenes which they link with transitions.

The Freedom to Be Human

Through most of American literature, the artist has been concerned with man's individualism and the freedom that is necessary for him to be an individual. By the mid-twentieth century, social, religious, and legal systems had granted man this freedom. Yet man had created his own monster; this mass technology had mechanized not only man's environment but man himself. The feeling of being dehumanized invaded his business life as a computer took over many of his skills; his social life, as he was issued a number in place of a name to pay his telephone bill, to apply for credit; and his personal life as he saw himself not in a world of nature, but a world of concrete. Some writers extended the situations they observed into what is popularly called "science fiction."

T. To emphasize the artist's reaction to the dehumanization of American man, have students read "The Unknown Citizen" (CAPo) by Auden, "Univac to Univac" (ACC) by Salomon, and "A Winter Scene" (V) by Wittemore.

1. Assign "The Unknown Citizen." Ask students the following:

a. Aside from the first word in each line, which words are capitalized?
b. What sources of identification are there?
c. List the verbs connected with the pronoun "he." What impression does this listing give you of the "citizen"?
d. What impression does each institution have of him?
e. Is this "citizen" like you? If not, how will your life be different?

2. Have students write a counterpart to Auden's poem, called perhaps, "The Known Citizen." To encourage affirmation, allow students to read Auden's poem "September 1, 1939" (ALTW).

3. As an addition to Auden's poem, assign "Ambition" (V) by M. Bishop. Students should easily see the contrast between the individual accomplishment and the computer identification.

4. By looking at man from a computer's point of view, Salomon creates an optimistic view of unpredictable man. Have students read "Univac to Univac" to detect the irony, if it has not been used as an initiatory activity.

5. To emphasize the apathetic reactions of some, have students read "A Winter Scene," in which the only action is that of a nose running. This poem will provide a good motivation to a discussion of what inner resources man will need in order to survive as a man in a machine-world.

6. Read to students the following account about computer interpretations.

> What happens when we consider only the words of a language and not their cultural connotations? One difficulty arose with electronic computers designed to translate from one language to another. The sentence "The spirit is willing but the flesh is weak" was fed into a computer, translated into Russian and then back into English. It came back as, "The liquor is good, but the meat is rotten." The same process was followed with the headline, "Mary suspended for youthful prank" and it came out as, "Mary hung for juvenile delinquency." "Life, liberty and the pursuit of happiness" was translated through Japanese back into English. The result was, "License to commit lustful pleasures." "Out of sight, out of mind" went into Japanese and returned to English as "invisible, insane." -- Joseph Gladstone in "Teaching English as a second Language." Toronto Education Quarterly, Winter/Spring 1968.
>
> Ask students to identify the increasing problems in communication pointed out by these examples.

U. To discuss the imaginative worlds of the future that authors have predicted, assign any of the following: Bradbury, "A Million-Year Picnic" (ALTW), "The Pedestrian" (AALO), and "Dark They Were and Golden-Eyed" (ACC); Finney, "Of Missing Persons" (AALO); Swenson, "Southbound on the Freeway" (V, ACC); Sekula, "Mother Goose (Circa 2054)" (V); Nims, "AD 2267" (V); and "Visit to a Small Planet" (BTVP)

1. Bradbury believes that good "science fiction" is not merely fantasy but a projection of what man perceives now. Examine his stories "The Million-Year Picnic" and "The Pedestrian" for this device of projection.

   a. Ask students what they observe in society today that could eventually lend actuality to the projections in Bradbury's stories.

   b. As cities grow larger and larger swallowing what were once suburban communities and destroying the countryside, man's world becomes more of a concrete one. Students should examine the two stories

to see what references there are to either nature or the omission of nature and what effect either has on the main character. Ask them to compare or contrast Bradbury's attitude toward nature with the attitude of other writers studied throughout the year.

2. "Of Missing Persons" offers a pessimistic comment on our life. Students should validate the author's comment and offer some solution to the problem.

3. (AA) Students may be able to identify something in comtemporary life that they could exaggerate to a science fiction account. Ask first for oral accounts of incidents which would be good material for a story. A few able students might enjoy developing the "predictions" into either stories or poems.

4. (BA) Have students read stories from Martian Chronicle or The Vintage Bradbury if they were not read in grade 10. Each student could write a story that he considered fantasy; an illustrated collection of these stories would make an interesting project for the class. The teacher should be concerned only with the ideas in this collection, not the structure or grammar.

5. Assign the "space poems" in V. For "Mother Goose (Circa 2054)," ask students to comment on the differences between the Humpty-Dumpty they know and this version. In "A.D. 2267" students should observe the contrast between the unusual adjectives in the description and the familiar adjectives of the fantasy.

6. The language of "Space Poem 1: from Laika to Gagarin" (V) sounds like a computer whirling. Yet in the visual account, the reader can see impressions of recognizable words. Have students list all the words they see in the poem and, in particular, identify the names.

a. Space technology has already created a new vocabulary. Ask students to list the new words which might enter the dictionary. The students should be able to identify the origin and logic behind the creation of the word. Begin with examples like apasynthia, parasynthia, apalune, paralune, apigee, parigee.

b. Because of unfamiliar natural phenomena on the moon, we will need to coin new words. For instance, the movement of our astronauts is not really "walking" or "running" as we know these movements; perhaps we will need a new word. Ask students to suggest possibilities. After the students choose the word on the basis of its etymology, have them write signs which will show the different forms based on our normal English inflections; for example, "No ___ing on this property" or "Do not ___ on this property." After students have created and used several words, develop this study of grammar further by asking them to write a TV commentator's description of the astronaut's movements using the new words in their different forms.

c. (AA) Even a new syntax might evolve. Marckwardt in American English gives the following prediction of the new language: "The noun plural and the regular past tense inflections will be strengthened

and certain other inflections will gradually disappear, ...these will be a continued fixation of word-order patterns, and a shift in some word auxiliaries." For the spoken language alone, he says, "...it will include more words,...the pronunciations of its stressed vowels may change ..." Some very able students interested in language development might be able to work with these characteristics and demonstrate them in examples of an American language of the future. For an exercise in language, the teacher may simplify some of these predictions and ask students to rewrite a paragraph into a future American English.

d. Another predicted change in language is the elimination of euphemisms. Ask students what trends in this direction they notice now. With mature students the teacher could extend the activity to investigations of the Free Speech Movement, of recent court rulings on pornographic language in literature, and of current controversy about censorship in general.

The Redefinition of the American Dream

Wherever they look, Americans today are confronted with paradox: affluence and poverty, peace and war, individualism and conformity, spending and saving, rights and responsibilities, identity and dehumanization, self-interest and involvement. In order not only to accept life today but also to achieve satisfaction with one's role as an individual and as a part of society, writers suggest that we must examine the past and experiment with the present to reach a definition of the American dream today.

V. Examining the complex world around them, a few authors viewed our frenetic pace and our conflicting values as an "absurd" world, of complaint, confusion, and perhaps even chaos. Edward Albee, in his American version of the Theatre of the Absurd, exemplifies this attitude best.

1. Introduce the critical concept of America's society today with one or more of these poems.

   a. Bishop's "I Hear America Griping" (ACC), a satire on the "comfortable" society.

   b. A comparison between Howard Nemerov's "Santa Claus" (AE:P) and Barrax's "Christmas 1959 Et Cetera" (K), satires on the commercialization of Christmas and religion.

   c. William Carlos Williams' poem "The Tract" (AE:P), a satire on funeral customs.

   d. "In Chains" (AE:P) by Williams, a satire on contemporary society in general. Have students comment especially on the title.

2. Next have students read Albee's comment on the valueless "family" in "The Sandbox." This play is an excellent selection to represent the genre of drama: it is short; its language is easy for all ability levels to comprehend; its form is unusual and therefore, arresting

and amusing; and its message, pertinent to the disillusionment in American society today.

a. Select five volunteers at the beginning of this unit to prepare a presentation of "The Sandbox" to the entire class. Staging should not be difficult. Few props other than standard classroom equipment are necessary: a cardboard carton may serve as the sandbox; lighting may be handled by the simple flick of the light switch; and the few sound effects may be the assignment of one of the students.

b. If the teacher does not wish to use this visual-aural dramatic form, he may set the scene himself by arranging the necessary props in the correct places or by drawing them in their appropriate location on the chalkboard and then use the aural form of the tape, available in all schools.

c. List the "elements" in the play that students remember or question as being most unusual; the grandmother in a sandbox, two adults who address each other as Mommy and Daddy, etc. Students may conclude that the play does not seem true to life or realistic, and is, therefore, meaningless and absurd.

d. Have students discuss the following questions, relying on the text for proof.

(1) Setting -- Where does the play take place? Why isn't it necessary for Albee to have a realistic stage setting of a beach in order for the audience to know where the characters are? Imagine yourself at the beach. Are any of the familiar ingredients missing from the scene? What responsibility does this lack of realism put on the audience? What is the one really essential prop that Albee uses for this play? What is illogical about its use here? What is Albee suggesting about the treatment of Grandma by Mommy and Daddy? Since these characters are not portrayed as realistic individuals, could Albee be using them as representative of types of American society and/or values regarding family life?

(2) Character -- How does the character development of Grandma support the theme suggested by the symbol of the sandbox? What does Grandma's manner of entrance suggest? In what ways is Grandma's manner of communication with Mommy and Daddy suggestive of their treatment of her as an animal? Contrast this with the way Grandma communicates with the young man and the audience.

Consider the characters of Mommy and Daddy and their relationship to each other. How old are they supposed to be? What is suggested by their forms of address to each other? Do they participate as equals in decision-making? What comment is Albee making about contemporary family life?

During this play what are Mommy and Daddy waiting for? Which minor characters suggest this? Consider the character of the

young man. What idea or event does he really represent? What is he doing throughout the play? What does this suggest about the nature of death? What people, attitudes, or rituals that we normally associate with death are missing here? How do Mommy and Daddy feel about Grandma's approaching death? Do the characters seem to understand death? What are their attitudes toward this phenomenon? Compare the attitudes of Albee's characters, especially Mommy and Daddy, with the viewpoint of Williams in the poem "Tract."

(3) Theme -- What themes concern Albee about life today that might also concern us? Could these themes be universal too? What conclusion does Albee seem to be making about life in general today? Do we have any values? How does life depicted in this play represent Eugene Ionesco's definition of Theatre of the Absurd: "Absurd is that which is devoid of purpose.... Cut off from his religious roots, man is lost; all his actions become senseless, absurd, useless." Any classes who explored the philosophy of existentialism with the work on Hemingway may attempt to relate the philosophy to the Theatre of the Absurd.

(4) Form -- Does this plot follow a logical order of events? Are the characters well-developed? Is the dialogue realistic? How is Albee "welding" the structure of his play to his satirical message of the disintegration of the values of contemporary society?

e. By now students have been exposed to a progression of emergent types of drama. Have them compare and contrast Albee's form, an example of Theatre of the Absurd, with previous plays studied this year which illustrate realism, the experimental forms of expressionism,and nonrepresentational reality. Ask them especially to compare the staging techniques of Our Town and yet to contrast the optimistic message of Wilder with the pessimistic one of Albee.

Ask students to select one brief part of Albee's play to rewrite, and possibly enact, in realistic form so that afterwards students may discuss the advantages and disadvantages of Albee's form. This activity may be adapted to include other plays studied so that students are divided into groups to adapt one scene from a realistic play into one of the experimental forms and one scene from an experimental type into a realistic form, with each group working on a different play.

3. "The Rabbit Trap" (BTVP) presents an interesting contrast to "The Sandbox," for it is realistic in form. Yet it too questions the values of contemporary society that force a father to make a crucial decision between his job and his son. After reading the play, students should be able to interpret the symbol of the title easily and could compare this image with the one presented in Williams' poem "In Chains."

W. Several contemporary writers -- poets, novelists and dramatists -- imply that man should not withdraw from society but should turn inward to evaluate and to free himself from chaos before he can confront and attempt to free society.

1. Introduce the internal conflict with the poetry of Theodore Roethke, (AA)who sought "himself" through reappraisal of his childhood.

a. Begin with this short poem.

Child on Top of a Greenhouse

After reading the poem, have students react to the connotations of a greenhouse and to the paradox suggested by the title -- the child, fragilely positioned between the orderly world of life below and the world beyond. Students should select images to suggest the optimism and the pessimism that the child sees and that create his ambivalent feelings of joy and fear. Ask students to find examples of sound techniques, such as assonance and onomatopoeia, to support the connotations of the images. Question them about the reason for present participle form of all the verbs. After examining the form of the poem and discussing its relationship to the theme, ask students to react to Roethke's advice to student poets about form and diction: "A writer wants to produce the language that is natural to the immediate thing, the particular emotion.... He must keep his eye on the object, and his rhythm must move as his mind moves, must be imaginatively right, or he is lost."

b. Divide the class into groups to interpret the same conflict in feeling from different points of view, such as a high school student about to graduate, a new recruit about to leave for the battlefield after basic training, a 65-year old man about to retire. Have them decide on the best images to suggest this internal conflict caused by a drastic change in the external world, just as Roethke chose the greenhouse to suggest the adolescent's conflicting emotions.

c. To further illustrate Roethke's private search for comfort in an often greivous world, choose from "Dolor" (AE:P), "The Minimal" (AE:P), "The Song" (AE:P), "Night Journey" (AALC), and "Elegy for Jane" (AALC). Refer to the guide questions in the texts at the end of each selection.

2. In her drama, The Member of the Wedding (P of 40's), Carson McCullers portrays the terrible loneliness felt by those who, in their search for a place in society, have become isolated into their own small world, composed of either a few other isolated persons or just themselves.

a. Introduce the play by asking students to draw the stage set on the board after reading the stage directions and then select certain students to act out the first few pages of the drama to acquaint

the class with the main characters. Have them suggest the possible conflicts implied by the author. Ask the class to remember when they were John Henry's age and then Frankie's age. What different problems did each age bring?

b. (BA) Have the class continue reading the play silently. After clarifying any confusion as to the actual plot, divide the class into groups, with each assigned a specific character to analyze through the careful selection of lines that reveal the character's personal desire and conflict and his attempts to solve that conflict. Each group should then rehearse and act out the sections of scenes containing these lines. Afterwards the group should present a summary of the character to the class by explaining its selection of scenes or questioning the class about the interpretation of significant lines in the scenes. (If necessary, give guide questions to the class either before they begin their silent reading or before they work on the group assignment.)

These discussions should point to the inner frustration felt by each character as he seeks to adapt his own role to society: Frankie, who wants to belong to the outer world of a club or the wedding; Berenice who wants to belong to a family; Honey who wants to belong to a "free" world unrestricted because of race; and John Henry who wants to belong to the special "kitchen" world in Frankie's backyard.

c. Get students to support the character interpretations of other groups by finding the main metaphors developed throughout the play to imply the characters' loneliness and their attempts to compensate for being divorced from the rest of society, such as the game of cards, the references to sight and seeing, the freaks at the fair, and the song about the sparrow.

d. Ask students to comment on the appropriateness of the language of the characters who reflect different age groups. How realistic is the diction and syntax? Perhaps students could rewrite some of the lines to convey the same feeling but the education and experience of a different age.

e. Conclude by asking students to reconsider the conflicts of each character. Which ones have solved their internal problems and have succeeded in merging their inner world with the outer society? Which ones have failed? Ask the class to analyze the causes for both the successes and the failures. Were they because of the individual himself or society? Try to have the class relate these problems of the characters in a play written in 1945 to life today. How can we as individuals help ourselves? How can we as members of society help others to become a part of our society?

f. Some students may volunteer to read the fiction version of A Member of the Wedding to discuss the problems in adapting a novel to play form. Other students may wish to read some of Carson McCullers' other works dealing with the problems of internal conflict of an adolescent, such as The Heart Is a Lonely Hunter. Perhaps this novel could be compared with the film version.

g. Interested students may want to read the novel Look Homeward, Angel by Thomas Wolfe, or preferably, the play adapted from the novel to compare and contrast the inner struggle of an adolescent boy with that of Frankie.

h. If not used in English 10, To Kill a Mockingbird may be used as an alternate selection. See Suggestions for Teaching the Novel in Grade 11.

3. To show that the chaos in a society is a reflection of the chaos within individuals, assign A Separate Peace by John Knowles.

a. Do not give students guide questions for the initial reading of the novel. Instead, motivate them to read by giving some quotations from the story and asking them to react to the ideas:

(1) "(he) ...just considered authority the necessary evil against which happiness was achieved by reaction ..." (p. 11)

(2) "There was no harm in envying even your best friend a little." (p. 18)

(3) "Nothing bad ever happened in sports; they were absolute good." (p. 27)

(4) "I was used to finding something deadly in things that attracted me; there was always something deadly lurking in anything I wanted, anything I loved." (p. 92)

(5) "...wars were not made by generations and their special stupidities ... wars were made instead by something ignorant in the human heart." (p. 193)

b. Students should observe first that the novel is a series of con-
(AA) trasts -- summer-winter, Devon River (higher, cleaner), Naguamsett River (lower, dirtier), involvement-isolation, lack of discipline-discipline, peace-war, love-hate, illusion-reality. Divide the chapters into three sections -- 1-5, 6-10, 11-13, -- and ask students to examine the development of each pair of contrasts. (Some students will be able to do this only with detailed guide questions.)

c. In each of the three sections, some form of destruction occurs. Ask students to describe the destruction, the events leading up to it, and the reactions of the characters involved in it.

d. Knowles uses the tree as vehicle for a destructive act. Help students to analyze the relationship between the tree at Devon and the tree in the Garden of Eden. Each of the three main characters -- Gene, Finny, and Leper -- progress from ignorance to knowledge about man's basic nature. Discuss how each reacts to this awareness. Conclude with the question: who is Gene's enemy?

e. Despite an initial identification with the characters, students tend to reject any association with the violence they discover in the novel. To show that the nature of Gene may be the nature of all men, ask the boys in the class to discuss the feelings they have when participating in a football game. Relate the reactions to Knowles' focus on sports. Discuss in detail the attitudes of the three characters to sports throughout the book.

f. To illustrate the importance of point of view in this novel, have students rewrite a portion of the story as it might be told by another character; for example, the Headmaster's tea as told by Patch-Withers or the crew manager incident as told by Quackenbush. Any incident that is not contradicted by the book should be acceptable.

g. Assign E. A. Robinson's poem "An Old Story" (AALO). Ask students to relate the idea to A Separate Peace.

4. To illustrate the inward trend among contemporary writers, assign Updike's autobiographical sketch, "The Dogwood Tree," (AALC), and his short stories "Should Wizard Hit Mommy?"(AE:F) and "A and P" (Points of View, grade 12).

a. In the account of his early years, Updike seems very much like any other boy. Ask students to point out parts that indicate he was far more perceptive than most young people.

b. Have students select some very brief and specific incident in their childhood and write a narrative account of it. Through this exercise, they should learn something about perception and should realize the impact that present knowledge has on past experience.

c. One of Updike's heroes was Roosevelt, whom most students know only as a historical figure, one to be respected but not idolized. Ask students to identify the heroes of today, and to determine what makes a person a "hero" today. If the cynical say there are none, have them speculate on the causes of this cynicism.

d. Updike chooses a family scene for his story "Should Wizard Hit Mommy?" Such a topic in the nineteenth century would have evoked images of contentment, happiness, sincerity. Ask students to identify the feelings revealed in Updike's story. A family can be a source of unity, security, immortality: it can also be a trap. Have students discuss the father's reaction to his situation, and the possible causes for the difference in the girl's reaction to her mother and her father.

e. "A and P" is one of the most sensitive of Updike's stories. It reveals a compassion not usually associated with teenagers. Yet most students will concur with the boy's decision. Initiate a discussion of both the reasons for the boy's decision and the possible arguments against such a decision.

f. Assign Updike's Pigeon Feathers to any interested students. Because the choices for teenagers become more and more difficult, literature about those who have been confronted with decisions and forced to choose is very important. Ask the librarian to suggest books that could be assigned for some culminating activity focused on teenagers' problems.

5. Bernard Malamud's story "A Summer's Reading" (CAP, AE:F, ALTW) portrays a young man searching to find himself and his purpose in life.

a. Introduce the story with the topic of actual school dropouts that students have known. Without mentioning specific names, ask the students if they know or can guess reasons for these people's quitting school. Question what the dropouts are doing now and what futures they plan. Have they found their place in society or do they still seem to be searching for it? Do they appear happy?

b. Refer to study questions at the end of the selection in the texts, especially those in CAPr, which concern not only the theme of George's inner struggle but also the appropriateness of the "simple, direct, and unadorned narration" of Malamud.

c. Students should comment on Malamud's statement that his goal in writing is "to keep civilization from destroying itself," and compare it with Faulkner's concept of the purpose of writing studied in Unit V.

d. Ask students to write a brief scene to add as a sequel to the (AA) story, a scene to take place one month or one year later. Students should attempt to imitate the Malamud style.

e. Interested students may want to read Willa Cather's short story, "Paul's Case," to report on the contrast in the results of another "drop-out" from society.

6. Bombarded with more experience than he can assimilate, the sensitive man tries to regain clarity and simplicity within himself. James Dickey tries to recapture the simple experience in his poetry. Assign "The Lifeguard" and "Buckdancer's Choice" (AE:P). In addition to answering the question in the text, students should consider some of the characteristics of Dickey's style. Ask them to analyze the purpose and effectiveness of sentence length. In "The Lifeguard" Dickey alternates long and short sentences, frequently extending the long ones from one stanza to another. In "Buckdancer's Choice," the final sentence is twenty-seven lines long. Although Dickey writes free verse, he imposes form in many ways. Ask students to consider other technical devices the poet uses.

7. Assign Billy Budd and Other Stories. The play Billy Budd appears in (AA) a grade 12 text, Modern Repertory. Although Herman Melville's contemporaries were Romanticists, he frequently wrote about a problem which seems very modern -- the alienation of existential man.

a. If the highly verbal students have dealt with existentialism when studying Hemingway, they may review some of the concepts and apply them here. The guide in the Teacher's Manual of MWA is very helpful for an in-depth study.

b. The movie Billy Budd is a good basis for a discussion of the com-
(BA) plexity of good and evil.

c. The teacher may want to use all three versions of the story -- play, novel, and film -- for a comparative study of similarity in message and variety in form.

X. One of the major goals of this section is to have students understand the simultaneity of optimism and pessimism which pervades American thought. To conclude, have students read and discuss MacLeish's "Land of the Free" (MABP) and "The Unimagined America" (ALTW), Kennedy's "Inaugural Speech" (ACC), and White's "Freedom" (CAPr). Several activities can be used to make clear the dichotomy between our rhetoric about the future and the realities of its arrival.

1. Ask the class to make some observations about what life will be like in the United States in 2000 or in 2131 A.D. There probably will be quite a variety of predictions, some rosy, others gloomy.

2. Students might make their own judgments about the basic nature of man as good, evil, in between, or indifferent. They could connect their conclusion with its implications for the future.

3. A critical factor in all of the ideas is the worth of the individual. Try to gauge the students' opinions about the significance of any one person in the mass society. Speculate about the impact of the mass media upon the thought processes of the total society. For instance, is television a teaching device? If it can teach "good" things, might it not also be capable of teaching "bad" things, such as violence? Discuss the right and responsibility of the free individual to know what is happening in his nation and the world. Demonstrate that many of the "blessings" of modern civilization can also be plagues; for example, the automobile which enables people to move slower and slower between two smog-bound points or to kill each other indiscriminately.

4. Have students consider the responsibilities that affluent societies have toward those who have poor standards of living. Question the use of science which harnesses atomic energy for both destructive and constructive purposes. Point out the necessity of an ethical link between men, and between man and the things he makes and uses. Note that one irony of "The Pedestrian" was that he had no place to go. Establish a kind of plot of the future, and reach some class consensus about what values should determine man's actions in the evolving future.

VI. SYNTHESIZING ACTIVITIES

A. Show the film Lonely Is the Brave, a modern "Western," to illustrate the individual's struggle to achieve his values in conflict with the opposing values of contemporary society.

B. Have students present any of the long range projects introduced in Unit I that define America now.

VII. RELATED LANGUAGE ACTIVITIES

Modernization of slang of the '20's -- Developmental Activity 2 a

Modernization of archaic language -- Developmental Activity C 3 d

Exercise with internal rhyme -- Developmental Activity E 4 e (7)

Experimentation with visual presentation of words -- Developmental Activity F 1 d

Origins of new words -- Developmental Activity K s 2

Manipulating language for different audiences -- Developmental Activity K 3

Pejorative and euphemistic names to identify groups of people -- Developmental Activity R 2 d

Revision of dialogue to illustrate different language levels -- Developmental Activity S 9 b

Origin of space vocabulary -- Developmental Activity U 6 a

Creation of space vocabulary in relationship to word inflections -- Developmental Activity U 6 b

Revision of syntax to emphasize future possibilities -- Developmental Activity U 6 c

Revision of dialogue to show different language levels -- Developmental Activity W 2 d

VIII. RELATED COMPOSITION ACTIVITIES

Written or Oral -- Analysis of character -- Developmental Activity A 2 b

Written -- Continuation of ending of a story -- Developmental Activity A 2 c

Written -- Analysis of style -- Developmental Activity A 2 f

Written -- Ads -- Developmental Activity A 4 a

Written -- Persuasion-Defense of point of view -- Developmental Activity A 4 c

Written or Oral -- News reporting -- Developmental Activity A 4 h

Written -- Fantasy narrative -- Developmental Activity B 1 c

Written -- Group composition: either interpretation of feelings of character or first person point of view -- Developmental Activity D 5 b

Written -- Outline of essay -- Developmental Activity D 5 d

Written -- Revision for imitation of style -- Developmental Activity D 5 f

Written -- Critical analysis -- Developmental Activity D 5 g

Written -- Imagistic poem -- Developmental Activity E 3 d (3)

Written -- Comparative analysis of Crane and Dickinson -- Developmental Activity E 4 e (2)

Written -- Poem - Extended metaphor -- Developmental Activity E 4 e (6)

Written -- Completion of limericks -- Developmental Activity E 4 e (8)

Written -- Illustration -- Developmental Activity E 4 g

Written -- Revision of poem to prose -- G 3 d

Written -- Interpretive essay -- Developmental Activity G 3 f

Written or Oral -- Debate or persuasion -- Developmental Activity P 7

Written -- Analogy -- Developmental Activity Q 2 e

Written -- Character sketch in various forms -- Developmental Activity S 3 b

Written -- Poem -- Developmental Activity T 2

Written -- Science fiction -- Developmental Activity U 3, 4

Written -- Revision of style -- Developmental Activity V 2 e

Written -- Revision of point of view -- Developmental Activity W 3 f

IX. RELATED FILMS

C -- Central Film Library
BC -- Baltimore County Library
P -- Pratt
R -- Rental

David and Lisa -- R
12-12-42 -- P
When Comedy Was King -- BC, R
Hemingway -- C, P
The Magician -- P
The Weapons of Gordon Parks -- P
Bull-fight films -- P
Ezra Pound -- P
Marty -- R
Member of the Wedding -- R
Nobody Waved Goodbye -- R
Comedies -- BC
Entertainment in the 20's -- BC

The Boom and the Bust -- BC
Mencken's America -- P
Festival of Performing Arts, Millay -- P
Golden Age of Comedy -- R
Of Black America -- C
Twelve Angry Men -- R
Billy Budd -- R
Bartleby, the Scrivener -- P
A Time for Burning -- R
Robert Frost -- P
Robert Frost: A Lover's Quarrel -- P

X. SELECTIONS FOR MAJOR ACTIVITIES

AVERAGE AND ABOVE

Salomon, "Univac to Univac" ACC
Dickinson, "I Like to See It Lap the Miles" ALTW
Whitman, "To a Locomotive in Winter" ALTW
Frost, "The Egg and the Machine" MWA
Fitzgerald, "A Woman With a Past" CAP
Fitzgerald, "The Baby Party" AALC
Fitzgerald, The Great Gatsby
Perkins, "A Letter on The Great Gatsby" AE:NF
Fitzgerald, excerpt from Crack-Up AALC
Thurber, "The Secret Life of Walter Mitty" AALO, ACC
Thurber, "The Night the Ghost Got In" ALTW
Thurber, "University Days" ALTW
Thurber, "Nine Needles" ALTW
Thurber, "The Very Proper Gander" ALTW
Thurber, "The Shrike and the Chipmunk" ALTW
Thurber, "The Glass in the Field" ALTW
Thurber, "The Owl Who Was God" ALTW
Thurber, "The Letters of James Thurber" AALC
Melville, "Bartleby the Scrivener" AALC
Millay, "The Anguish" MABP
Millay, "Dirge Without Music" AALO
Millay, "Elegy" MABP
Millay, "Euclid Alone Has Looked on Beauty Bare" AALC
Millay, "God's World" AALO, AE:P
Millay, "I Shall Go Back Again" AE:P
Millay, "Lament" AALC, AALO
Millay, "Love, Thought for This You Riddle Me With Darts" AE:P
Millay, "Northern April" CAPo, AE:P

AVERAGE AND BELOW

Salomon, "Univac to Univac" ACC
Dickinson, "I Like to See It Lap the Miles" ALTW
Whitman, "To a Locomotive in Winter" ALTW
Fitzgerald, "A Woman With a Past" CAP
Fitzgerald, "The Baby Party" AALC
Fitzgerald, The Great Gatsby
Perkins, "A Letter on The Great Gatsby AE:NF
Thurber, "The Secret Life of Walter Mitty" AALO, ACC
Thurber, "The Night the Ghost Got In" ALTW
Thurber, "University Days" ALTW
Thurber, "Nine Needles" ALTW
Thurber, "The Very Proper Gander" ALTW
Thurber, "The Shrike and the Chipmunk" ALTW
Thurber, "The Glass in the Field" ALTW
Thurber, "The Owl Who Was God" ALTW
Thurber, "The Letters of James Thurber" AALC

Millay, "Lament" AALC, AALO

AVERAGE AND ABOVE

Millay, "Pity Me Not" MABP
Millay, "Pity Me Not Because the Light of Day" AE:P
Millay, "Renascence" AALC, AALO, ALTW, AE:P, MABP
Millay, "Song of a Second April" AE:P
Millay, "The Spring and the Fall" AALC
Millay, "Time That Renews" ACC
Millay, "The Unexplorer" AE:P
Eliot, "The Hollow Men" MABP, ALTW
Hemingway, "In Another Country" CAP, ALTW, SKOS
Hemingway "Big Two-Hearted River" AALC, SKOS
Hemingway, Snows of Kilimanjaro and Other Stories

Hemingway, "The Old Man at the Bridge" AALO
Hemingway, "A Clean, Well-Lighted Place" SKOS

Hemingway, Old Man and the Sea
Hemingway, "A Good Cafe on the Place St. Michel" AE:NF
Pound, "In a Station of the Metro" MABP
Doolittle, "Oread" AE:P, MABP
Lowell, "Night Clouds" AE:P
Lowell, "Patterns" AE:P
Lowell, "Red Slippers" AE:P
Dickinson, "The Sky Is Low, the Clouds Are Mean" AALO,AALC,ALTW
Dickinson, "A Little Madness in the Spring" ALTW
Dickinson, "How Happy Is the Little Stone" AALO
Dickinson, "Some Keep the Sabbath" AALO, AALC, AALM, AE:P
Dickinson, "There Is No Frigate Like a Book" AALO, AALC
Dickinson, "I'm Nobody" AALO
Dickinson, "Success Is Counted Sweetest" AALO, AALC, ALTW
Dickinson, "Much Madness Is Divinest Sense" ALTW
Dickinson, "It Might Have Been Lonelier" ALTW
Dickinson, "The Bustle in the House" AALO, AALC

AVERAGE AND BELOW

Millay, "The Spring and the Fall" AALO
Millay, "Time That Renews" ACC

Hemingway, "In Another Country" CAP, ALTW, SKOS

Hemingway, "The Killers" SKOS
Hemingway, "The Old Man at the Bridge" AALO

Hemingway, "Fifty Grand" SKOS
Algren, "He Swung and He Missed" ACC
Hemingway, Old Man and the Sea
Hemingway, "A Good Cafe on the Place St. Michel" AE:NF

Doolittle "Oread" AE:P, MABP
Lowell, "Night Clouds" AE:P

Dickinson, "The Sky Is Low, the Clouds Are Mean" AALO, AALC, ALTW
Dickinson, "A Little Madness in the Spring" ALTW
Dickinson, "How Happy Is the Little Stone" AALO
Dickinson, Some Keep the Sabbath" AALO, AALC, AALM, AE:P
Dickinson, "There Is No Frigate Like a Book" AALO, AALC
Dickinson, "I'm Nobody" AALO
Dickinson, "Success Is Counted Sweetest" AALO, AALC, ALTW
Dickinson, "Much Madness Is Divinest Sense" ALTW
Dickinson, "It Might Have Been Lonelier" ALTW
Dickinson, "The Bustle in the House" AALO, AALC

AVERAGE AND ABOVE

Dickinson, "Because I Could Not Stop for Death" ALTW, AALC
Dickinson, "Drowning Is Not So Pitiful" AE:P
Dickinson, "Go Not Too Near a House of Rose" ALTW
Dickinson, "A Narrow Fellow in the Grass" ALTW
Dickinson, "The Soul Selects Her Own Society" AALC
Brooks, "Emily Dickinson" AALC
Untermeyer, "Emily Dickinson" GASB
Hughes, "Montmartre" K
Hughes, "Desert" K
Hughes, "Late Corner" K
Stevens, Poems in AE:P
Crane, Poems in AE:P
Levertov, "Sunday Afternoon" AE:P
Levertov, "September, 1961" AE:P
Bishop, "The Fish" V, AALO
Williams, Poems in AE:P
Cummings, "What if a Much of a Which of a Wind" AE:P
Cummings, "Pity This Busy Monster, Manunkind" AE:P
Cowley, "A Farewell to the Last Harvard 'Dandy'" CAP, AE:NF
Farlinghetti, Poems in AE:P
Moore, Poems in AE:P
Lowell, Poems in AE:P
Wilbur, Poems in AE:P, AALO, ALTW, V, AALC

Van Doren, "Robert Frost's America" CAP

O'Neill, Beyond the Horizon AALC
O'Neill, Emperor Jones
O'Neill, Mourning Becomes Electra RMAP
Six War Poems ALTW

AVERAGE AND BELOW

Dickinson, "Because I Could Not Stop for Death" ALTW, AALC
Dickinson, "Drowning Is Not So Pitiful" AE:P

Hughes, "Montmartre" K
Hughes, "Desert" K
Hughes, "Late Corner" K

Bishop, "The Fish" V, AALO

Frost, Poems in ALTW, AE:P, AALO, AALC, A

O'Neill, "In the Zone" AALO, ALTW

Lansford, "Caught Between the Lines" ACC
Davis, "Marine at War" ACC
Pyle, "Captain Waskow" ACC
Carmer, ed., "The Known Soldier" Acc
Nicholson, "The Return of the Unknown Soldier" ACC
Mauldin, "The Affair of the Wayward Jeep" ACC, AALO
Brown, A Walk in the Sun 4HN

AVERAGE AND ABOVE

Shapiro, "The Conscientious Objector" ALTW
Shapiro, "Interlude III" AALO
Jarrell, Poems in AE:P
Halper, "Prelude" ACC
Miller, All My Sons P of 40's
Williams, "The Forgotten City" AE:P
Rivers, "The Invisible Man" K
Ellison, from The Invisible Man CAPr
Ellison, "Flying Home" AE"
Ellison, "The Negro" K
Welty, "The Worn Path" CAPr
Powers, "The Trouble" AE:F
Walker, "A Moment Please" K
Brooks, "The Bean Eaters" K
McKay, "If We Must Die" K
Baldwin, "Notes of a Native Son" AE:NF
Baldwin, "The Creative Process" AALC
Baldwin, "My Dungeon Shook" AE:NF
Cullen, "Any Human to Another" AALC, ACC
Brooks, "Mrs. Small" ACC
Joans, "It Is Time" K

Rose, Twelve Angry Men ALTW
Laurents, West Side Story
Anderson, Winterset
Auden, "The Unknown Citizen" CAPo
Auden, "September 1, 1939" ALTW
Salomon, "Univac to Univac" ACC
Wittemore, "A Winter Scene" V
Bishop, M. "Ambition" V
Bradbury, "A Million-Year Picnic" ALTW
Bradbury, "The Pedestrian" AALO
Bradbury, "Of Missing Persons" AALO
Finney, "Dark They Were and Golden Eyed" ACC
Swenson, "Southbound on the Freeway" V, ACC

Nims, "AD 2267" V
Vidal, "Visit to a Small Planet" BTVP

Nemerov, "Santa Claus" AE:P
Barrax, "Christmas 1959 Et Cetera" K
Williams, "The Tract" AE:P
Williams, "In Chains" AE:P
Albee, "The Sandbox" AE:D
Albee, "The Rabbit Trap" BTVP

AVERAGE AND BELOW

Halper, "Prelude" ACC

Williams, "The Forgotten City" AE:P
Rivers, "The Invisible Man" K
Ellison, from The Invisible Man CAPr
Ellison, "Flying Home" AE:F
Emmanuel, "The Negro" K

Powers, "The Trouble" AE:F
Walker, "A Moment Please" K
Brooks, "The Bean Eaters" K
McKay, "If We Must Die" K

Cullen, "Any Human to Another" AALC, ACC
Brooks, "Mrs. Small" ACC
Joans, "It Is Time" K
Rose, Thunder on Sycamore Street ACC
Rose, Twelve Angry Men ALTW
Laurents, West Side Story

Auden, "The Unknown Citizen" CAPo

Salomon, "Univac to Univac" ACC
Wittemore, "A Winter Scene" V
Bishop, M. "Ambition" V

Bradbury, "The Pedestrian" AALO
Bradbury, "Of Missing Persons" AALO
Finney, "Dark They Were and Golden-Eyed" ACC
Swenson, "Southbound on the Freeway" V, ACC
Sekula, "Mother Goose (Circa 2054)" V
Nims, "AD 2267" V

Bishop, "I Hear America Griping" ACC
Nemerov, "Santa Claus" AE:P
Barrax, "Christmas 1959 Et Cetera" K
Williams, "The Tract" AE:P
Williams, "In Chains" AE:P

AVERAGE AND ABOVE

Roethke, Poems in AE:P, AALC
McCullers, Member of the Wedding
P of 40's
Knowles, A Separate Peace
Updike, "The Dogwood Tree" AALC
Updike, "Should Wizard Hit Mommy?"
AE:F
Updike, "A and P" Points of View Gr. 12
Malamud, "A Summer's Reading" CAPr,
AE:F, ALTW
Dickey, "The Lifeguard" AE:P
Dickey, "Buckdancer's Choice" AE:P
MacLeish, "Land of the Free" MABP
MacLeish, "The Unimagined America"
ALTW
Kennedy, "Inaugural Speech" ACC
White, "Freedom" CAPr

AVERAGE AND BELOW

Knowles, A Separate Peace

Updike, "A and P" Points of View Gr. 12
Malamud, "A Summer's Reading" CAPr,
AE:F, ALTW

Kennedy, "Inaugural Speech" ACC

A SELECTIVE GUIDE TO RESOURCES FOR THE STUDY OF AMERICAN LITERATURE FOR TEACHERS AND/OR PUPILS OF ABOVE-AVERAGE ABILITY *

These notes provide for the student of American Literature an annotated guide to criticism available on various forms of literature and, in addition, suggests bibliographies of special literary forms. The annotations include suggestions on how to use these tools.

One criterion for selection of these works is the immediate availability of the books in the school library or in local public libraries. For the most part, these books offer direction to books in which several or many authors are included. Works pertaining to individual authors may be found by consulting the library's catalog.

These books are arranged according to the literary forms familiar to the high school student. The user will note that as each form is listed, there are also cross-references to works entered under other forms. The simplified code assigned to each work will permit the expansion of each section as newer works are published or made available.

References listed without complete bibliographical data are not included in the 1970 Books in Print, but are available in most reference collections in established public libraries.

GENERAL REFERENCE WORKS

G-1 Encyclopedia Americana. New York: Americana Corporation. 1957

The general article on American literature offers an excellent survey of the subject from the beginnings to the present. The index to this set is the key to all related articles on American literature; it is the only index found in a popular encyclopedia which includes under the general heading all articles about individual authors. Listed also are the important movements in American literature.

G-2 Trent, William Peterfield, et al. (eds.). Cambridge History of American Literature. New York: Macmillan Company. 1943

A popular three-volumes-in-one set, this book surveys commentary in chronological order. The set is unusually thorough in its treatment of early American literature; notably, it contains accounts of early travellers, explorers and observers, colonial newspapers, literary annuals and giftbooks. The more complete four-volume set contains over 500 pages of bibliography.

G-3 Hart, James D. (ed.). Oxford Companion to American Literature, 4th ed. New York: Oxford University Press. 1965

This basic handbook contains short biographies and bibliographies of American authors, their style and subject matters, many summaries and descriptions of important works, and definitions of literary schools and movements. Especially valuable is its chronological index which outlines in parallel columns the social and literary history of America since 1600.

* Compiled by Mr. Jude Welsh, Librarian at Deep Creek Junior-Senior High School

G-4 Spiller, Robert E., et al. (eds.). Literary History of the United States. New York: Macmillan Company. 1963

Volume one has the most comprehensive study of American literature from the viewpoint of modern critics. It includes broad interpretati and influences on the literature. Students should examine both its index and table of contents. Volume two is entirely bibliographic with commentary throughout.

G-5 Burke, W. J. American Authors and Books 1640-1940. New York: Crown Publishers, Inc.

Similar to the Oxford Companion to American Literature, this alphabetical arrangement features many cross references to related articles. Many minor authors are included.

G-6 Leary, Lewis (ed.). Articles on American Literature 1900-1950.

This bibliography is an excellent source of contemporary literary criticism written in the twentieth century. It is based primarily on the bibliographies of American Literature and PMLA. The student can find direction by looking up the author's name and noting the particular articles about that author and his work. Leary's Index to Articles in American Literature 1951-1959 is a supplement to the former.

PERIOD LITERATURE

PL-1 Edwards, Paul (ed.). Encyclopedia of Philosophy. New York: Macmillan Company. 1967

As a source of excellent philosophic insights to the colonial and revolutionary periods of American literature, this set includes articles on Jonathan Edwards, Cotton Mather, William Bradford, Benjamin Franklin, Thomas Paine, and Thomas Jefferson, as well as valuable supplementary material about deism, liberalism, naturalism, transcendentalism, and realism. Students should consult the general index in the last volume.

PL-2 Perry, Bliss. American Spirit in Literature; a Chronicle of Great Interpreters. New York: United States Publishers Association, Inc.

A chronological survey which includes pioneer days, colonial and revolutionary literature, the Knickerbocker group, transcendentalism, Poe and Whitman, this source offers good background to the early and middle periods of American literature.

PL-3 Jones, Howard Mumford, and Ludwig, Richard M. (eds.). Guide to American Literature and Its Backgrounds Since 1890. Cambridge, Mass.: Harvard University Press. 1964

This bibliography will be helpful in assignments which ask the student to read and comment on several novels about a single theme. It also lends support to ideas for term papers. Arranged according to specific and specialized subjects (e.g., The Fictional Attack on Puritanism), the lists include brief commentaries about each subject treated in American novels since 1890.

PL-4 Dickinson, A. T. (ed.). American Historical Fiction. Los Angeles: Scarecrow Press, Inc. 1963

"A total of 1,909 novels casting light on some aspect of American history are classified into periods from the colonial days to the Cold War... A new category, 'The Tense Years,' has been added to cover novels dealing with the.... Cold War, McCarthyism, the Korean War, (and) the fight for racial equality." (from Preface)

PL-5 Leisy, Ernest (ed.). The American Historical Novel

An arrangement of novels according to their historical backgrounds, this book covers general periods of United States historical literature from colonial America to the Spanish American War. Within each period, the novels are arranged according to topic, then analyzed, evaluated, and related to each other and to others in its category. A forty-page appendix suggests further readings listed according to historical period.

FICTION

F-1 Freeman, William (ed.). Dictionary of Fictional Characters. Boston, Mass.: Writer, Inc. 1963

This comprehensive list of characters of all periods of literature is arranged in alphabetical order. For each entry are listed the name of the work in which the character appears, its author and date of publication, the character's status in the work, and his family and relatives if pertinent. A student should read the preface for a thorough explanation of how to use the book.

F-2 Fiction Catalog. 1961-1965. New York: H. W. Wilson Company
_____. Supplement, 1966. New York: H. W. Wilson Company

A listing of thousands of works of fiction in the English language, the book consists of alphabetical arrangement by author, the titles of that author's works, and bibliographical information and annotations. The second section is a title and subject index to the first part. It too can be valuable for term paper topics and thematic reading suggestions.

F-3 Book Review Digest. New York: H. W. Wilson Company

Students searching for reviews on works of modern literature from 1896 to the present have their answer here. This index and digest of book reviews, both favorable and unfavorable, notes sources and length so that the interested student may follow his assignment.

To find reviews of a certain title, the student should note the book's publication date and copyright dates. He then consults the appropriate cumulative index, which covers a four or five year period. He then looks up the title of the book in the Subject and Title Index, referring to the volume mentioned. Students should be aware that although a book is published during a given year, Book Review Digest

may not have compiled and published its reviews until the following year.

THE NOVEL

See also PL-3, PL-4, PL-5, EC-1.

N-1 Beach, Joseph Warren. American Fiction, 1920-40. New York: Russell and Russell Publishers.

General criticism of the American novel is offered, including commentary about the works of Dos Passos, Hemingway, Faulkner, Wolfe, Caldwell, Farrell, Marquand, and Steinbeck. Consult the index.

N-2 Van'Doren, Carl. The American Novel, 1789-1939. New York: Macmillan Company.

Analyzing the novels of Cooper, Hawthorne, Melville, Howells, Clemens, James, Dreiser, Wharton, Cather, Lewis, Cabell and Wolfe, the author supplements the book with excellent bibliographic material.

N-3 Wagenknecht, Edward D. Cavalcade of the American Novel. New York: Holt, Rinehart & Winston, Inc. 1952

The most valuable feature of this study is its lengthy annotated bibliography (pages 497-555). The scope of this work covers the beginnings of the twentieth century.

N-4 Gerstenberger, Donna and Hendrick, George (eds.). The American Novel 1789-1959. Chicago: Swallow Press.

Explications mention valuable information about the books and periodicals which analyze certain subjects or forms within subjects. The authors have organized a checklist of criticism written in the twentieth century about the American novels published between 1789 and 1959. The information is listed by author with his works entered as subheadings. Students will find the titles of articles and books pertaining to that novel, the book or periodical wherein the article is written, and the page numbers pertinent to the search.

N-5 Allen, Walter Ernest. The Modern Novel in Britain and the United States. New York: E. P. Dutton & Company, Inc. 1964

A selective study of American novels is classed in periods of the twenties and the thirties, the novel in the south after World War I, and the novel during World War II and the post-war years. The author omits historical novels. Use the index for best results.

N-6 Witham, W. Tasker. The Adolescent in the American Novel 1920-1960. New York: Frederick Ungar Publishing Company, Inc. 1963

This extensive study of a single aspect contains many ideas for papers rising from young people's natural interest in themselves. A bibliography is on pages 285-300.

N-7 Shapiro, Charles (ed.). Twelve Original Essays on Great American Novels. Detroit: Wayne State University Press. 1960

This collection contains essays on The Scarlet Letter, Moby Dick, Huckleberry Finn, The Red Badge of Courage, The Sun Also Rises, and others.

THE SHORT STORY

See also EC-1

SS-1 Peden, William. The Short Story; Front Line in the National Defense of Literature.

This book offers a good study of the literary form from 1940 to 1963. It contains many comments on individual short stories and treats the period according to the styles expressed in the stories.

SS-2 Short Story Index. New York: H. W. Wilson Company

This basic index lists over 60,000 short stories in 4,320 collections. The index has been updated periodically so that more recent works can be found.

SS-3 Thurston, Jarvis A. et al. Short Fiction Criticism. Chicago: Swallow Press. 1955

This explication is a checklist of criticism written since 1920 on short stories and novelettes published between 1800 and 1958. See N-4.

SS-4 Walker, Warren. Twentieth-Century Short Story Explication, Interpretations, 1900-1966, Rev. ed. Hamden, Conn.: Shoe String Press. 1967

Another valuable work, more extensive than Thurston (SS-3), lists criticism written from 1900-1966 about works published since 1800.

THE DRAMA

See also EC-1

D-1 Styan, J. L. The Dramatic Experience. Boston: Cambridge University Press. 1965

In addition to the historical development of the theatre and America's role in drama history, the work dwells upon what the dramatic experience is and how it differs from that of the novel and the poem. It is a study of dramatic effects and their creation.

D-2 Palmer, Helen H. and Dyson, Jane Anne (eds.). American Drama Criticism. Hamden, Conn.: Shoe String Press. 1967.

Listed according to author, the criticisms in this collection are of works published and performed between 1890 and 1965. See N-4 for comments on explications.

D-3 Play Index. New York: H. W. Wilson Company

A handy tool for locating copies of plays published in collections, the index lists plot synopses and notes size and type of casts under author entries.

D-4 Gould, Jean. Modern American Playwrights. New York: Dodd, Mead & Company. 1966

This book contains a good treatment of the realistic theatre and the work of Elmer Rice. It also includes notes about the theatre of the absurd, the Provincetowners, Barry, Anderson, Hellman, Sherwood, Odets, Saroyan, Williams, and Albee.

D-5 Sobel, Bernard (ed.). New Theatre Handbook and Digest of Plays. New York: Crown Publishers, Inc. 1948.

The biographies of leading actors and playwrights are valuable to the user of this book.

D-6 Salem, James M. A Guide to Critical Reviews. Metuchen, N. J.: Scarecrow Press. 1966

This practical bibliography of the period from Eugene O'Neill to Edward Albee and his contemporaries offers direction to popular periodicals, the New York Times, and New York Theatre Critics' Reviews as sources of critical reviews of first productions. Playwrights are listed alphabetically with individual plays similarly entered under each writer. Indexed.

D-7 Coleman, Arthur, and Tyler, Gary R. Drama Criticism. 2 vols. Chicago: Swallow Press.

Similar to Palmer's American Drama Criticism, this explication emphasizes criticism written since 1940. It includes both English and American drama.

POETRY

P-1 Granger, Edith. Granger's Index to Poetry, 5th ed. New York: Columbia University Press.

This extensive index of poetry is arranged according to title, author, and first line. Some editions combine title and first line sections. Readers should look to the front of the book for an explanation of the code found next to the poem's title. Many libraries place checks and sometimes even call numbers next to the list of codes to indicate that the book is in the library's collection.

P-2 Spender, Stephen, and Hall, Donald (eds.). The Concise Encyclopedia of English and American Poets and Poetry. New York: Hawthorne Books, Inc. 1963

The articles on the poets are critical rather than biographical. A

special table of contents lists the longer articles of literary merit. Entries are listed in dictionary order.

P-3 The Explicator Cyclopedia, Vol. 1. Modern Poetry. Chicago: Quadrangle Books, Inc.

Arranged according to author with subdivisions on specific poems, the book includes major excerpts of criticism of the poem cited. Some American poets listed are Hart Crane, Cummings, Dickinson, Eliot, Frost, Hopkins, Millay, Sandburg, Shapiro, Stein, and Tate.

P-4 Kuntz, Joseph (ed.). Poetry Explication. Rev. ed. Chicago: Swallow Press.

References to specific poems become easily accessible because of this work. It indexes critical interpretations since 1926 of many British and American poems. See N-4 for comments on explications.

P-5 Brooks, Cleanth and Warren, Robert Penn (eds.). Understanding Poetry. New York: Holt, Rinehart & Winston, Inc. 1967

While advanced in its treatment, this anthology is an arrangement of material according to specific poetic features. Each section is introduced by a long essay on the element. Several poems are followed with long commentaries.

ESSAYS AND CRITICISM

See also F-3, N-1, N-4, N-7, SS-3, SS-4, D-2, P-3, P-4, G-6, D-6, D-7

EC-1 Essay and General Literature Index. New York: H. W. Wilson Company.

The student's first reaction will probably be that this voluminous effort is just like Readers' Guide.... In fact, it is a readers' guide to literary criticism which includes twentieth century publications listed according to author. Under each author are listed works both by that author and about him, plus reference to any critical works that he may have written. Users should note that this index is a dated index; thus the student should consult other volumes for earlier or later references.

EC-2 Moulton, Charles W. (ed.). The Library of Literary Criticism of English and American Authors. Magnolia, Mass.: Peter Smith, Publisher.

This compilation of quoted material, not original articles, covers the period 1680 to 1904. For each author, it gives biographical data and then selected quotations from criticism of his work. It contains lengthy commentary, and critical opinion is allowed to reenforce or contradict itself.

EC-3 Nyren, Dorothy (ed.). Modern American Literature. New York: Frederick Ungar. 1964

A book of literary criticism written about 170 American authors who reached fame after 1904. It does not have the depth of Moulton (EC-2) although it is an attempt at a partial continuation of it.

BIOGRAPHY

B01 Current Biography (annual). New York: H. W. Wilson Company.

Biographical material on authors still living or recently dead is sometimes difficult to find. Students familiar with this work know that its cumulative index is the key to finding such material. Readers should check the index to the zero year volumes (e.g., 1950, 1960) for a complete index to the past ten years. The most recent volume supplies complete indexing since 1960. Brief bibliographies may be found at the end of each article.

B-2 Dictionary of American Biography. New York: Charles Scribner's Sons.

A twenty-volume alphabetical collection of biographies of deceased Americans, this set attempts to include all Americans who have made a contribution to American living. Students should remember that information about those who have died prior to the early 1900's may be skimpy.

B-3 Kunitz, Stanley J. and Haycraft, Howard (eds.). Twentieth Century Authors. New York: H. W. Wilson Company.

A good source of popularly written biographies of contemporary writers of all nations whose works are familiar to readers of English is available in this work. Its First Supplement adds new subjects and updates the biographies and bibliographies of the former volume. Entries are in dictionary order.

B-4 Kunitz, Stanley J. and Haycraft, Howard (eds.). American Authors, 1600-1900. New York: H. W. Wilson Company

Subtitled A Biographical Dictionary of American Literature, this work parallels the popular biographical approach of Twentieth Century Authors. It too includes biographies, some lengthy, and brief bibliographies of works by and about the author.

ABBREVIATING CODE FOR MAJOR ANTHOLOGIES

In some of the units the following abbreviations are used to code the title of major anthologies.

AA	-	Adventures for Americans
ACC	-	Accent: U.S.A.
AALC	-	Adventures in American Literature, Classic edition
AALM	-	Adventures in American Literature, Mercury edition
AALO	-	Adventures in American Literature, Olympic edition
AE	-	American Essays
AE:D	-	American Experience: Drama
AE:F	-	American Experience: Fiction
AE:NF	-	American Experience: Nonfiction
AE:P	-	American Experience: Poetry
ALTW	-	American Literature: Themes and Writers
BTVP	-	Best T.V. Plays
CAPr	-	Contemporary American Prose
CAPo	-	Contemporary American Poetry
GASB	-	Great American Short Biographies
P of 40's	-	Famous American Plays of the 40's
5BP	-	Five Broadway Plays
5B	-	Five Biographies
4MN	-	Four Complete Modern Novels
4HN	-	Four Heritage Novels
K	-	Kaleidoscope
LAP	-	Living American Plays
MWA	-	Major Writers of America (not to be distributed to any students but honors)
MABP	-	Modern American and British Poetry
PW	-	Pioneers West
RMAP	-	Representative Modern American Plays
SKOS	-	Snows of Kilimanjaro and Other Stories
V	-	Voices III
VC	-	Voices of Crisis

HIGHLY RECOMMENDED AMERICAN FILMS

Note to the Teacher

These films can be used to supplement the reading of a work, or they can be used to present film as a medium of communication in itself.

Audio-visual coordinators at each school have funds allotted for their programs, some of which might be available for rental fees.

There are frequent changes in rental agencies and rental fees. The information in this listing represents the latest available at this printing. Teachers should consult the Department of Instructional Materials for more recent data.

The unit designation indicates that the film is appropriate for that unit in this guide.

Citizen Kane. 1941. Black and white, 119 minutes.
Directed by Orson Welles. Players: Orson Welles, Joseph Cotten, Agnes Moorehead, Dorothy Comingore.
Source: Films Incorporated.

Story of Charles Foster Kane, a newspaper tycoon patterned after William Randolph Hearst, as glimpsed through the eyes of five associates and a newsreel.

David and Lisa. 1962. Black and white, 94 minutes.
Directed by Frank Perry. Players: Keir Dullea, Janet Margolin, Howard da Silva.
Source: Continental 16.

An emotionally disturbed adolescent boy meets a 15-year-old schizophrenic girl in a mental home. Through the help of an understanding doctor, the two begin to understand each other and the world about them.

Death of a Salesman. Black and white, 111 minutes.
Directed by Stanley Kramer. Players: Frederic March, Mildred Dunnock, Kevin McCarthy, Cameron Mitchell.
Sources: Contemporary Films, Rental Fee $20.00.
Audio Films, Rental Fee $20.00.

Willy Loman teaches his sons that a likeable personality is the key to success.

Elmer Gantry. 1961. Color, 146 minutes.
Directed by Richard Brooks. Players: Burt Lancaster, Shirley Jones, Jean Simmons, Dean Jagger.

Sinclair Lewis' crusading novel exposing the phony religious revivalists of the 20's, who tried to turn God into a cash register.

Frankenstein. 1931. Black and white, 71 minutes.
Players: Boris Karloff, Mae Clarke.
Source: Twelvetrees, Inc.

An excellent example of romanticism involving Percy Shelley's wife's beneficent monster. Fantastic implications for science and the future.

The Golden Age of Comedy. 1958. Black and white, 85 minutes.
Produced by Robert Youngson.
Players: Laurel and Hardy, Will Rogers, Jean Harlow, Carole Lombard, Ben Turpin, Harry Langdon.
Source: Audio Films, Rental Fee $20.00.

The Grapes of Wrath. 1940. Black and white, 115 minutes.
Directed by John Ford. Players: Henry Fonda, Jane Darwell, John Carradine, Charlie Grapewin, Doris Bowdon.
Source: Films Incorporated; Contemporary Films, Rental Fee $35.00.

The inchoate struggles of the evicted "dust bowl" victims to produce a leader. Tom Joad emerges as a leader after the long journey to California and the failure of Preacher Casey. One of the few clear statements of social protest to emerge from Hollywood.

High Noon. 1952. Black and white, 85 minutes.
Directed by Stanley Kramer. Players: Gary Cooper, Grace Kelly, Thomas Mitchell, Lloyd Bridges, Katy Jurado.
Source: Audio Films, Rental Fee $20.00.

The ex-marshall dons his badge again rather than run from the impending hour of danger in this "greatest Western."

Inherit the Wind. 1960. Black and white, 127 minutes.
Directed by Stanley Kramer. Players: Spencer Tracy, Frederic March, Gene Kelly, Florence Eldridge.
Source: United Artists 16.

The 1925 Tennessee "Monkey Trial" featuring Clarence Darrow versus William Jennings Bryan.

Intruder in the Dust. 1949. Black and white, 87 minutes.
Directed by Clarence Brown. Players: David Brian, Claude Jarman, Jr., Juano Hernandez, Porter Hall, Elizabeth Patterson.
Source: Films Incorporated

By permitting the local moderates to prevent the lynching of Lucas Beauchamp, the film retains Faulkner's insistence that the South's racial problems have to be solved by Southerners' themselves. Murder, midnight exhumings, and raging lynch mobs do not sensationalize the director's treatment. Claude Jarman plays Chick, the 10-year-old who is thrust into the middle of the hatred and fears of adult Southern society.

Laurel and Hardy's Laughing 20's. 1965. Black and white, 90 minutes.
Produced by Robert Youngson. Players: Stan Laurel, Oliver Hardy, Charlie Chase, Edgar Kennedy.
Source: Films Incorporated

Compilation of highlights from these comedies of Laurel and Hardy:

"Putting Pants on Philip"
"Wrong Again"
"You're Darn Tootin'"
"Battle of the Century"
"The Finishing Touch"
"From Soup to Nuts"
"Liberty"

Lonely Are the Brave. 1962. 107 minutes.
Directed by David Miller. Players: Kirk Douglas, Gena Rowlands, Michael Kane, Walter Matthau.
Source: United World Films

A contemporary character study of a dying prairie breed -- a convict-cowboy almost succeeds in evading the law, the radio, the heliocopters -- on horse with gun.

The Magnificent Ambersons. 1942. Black and white, 88 minutes.
Directed by Orson Welles. Players: Joseph Cotten, Tim Holt, Anne Baxter, Agnes Moorehead, Delores Costello.
Source: Films Incorporated.

Story of the declining magnificence of the Amberson dynasty, where the individual was forced to change to meet the new socio-economic world head-on. Greed, arrogance, and ruthlessness are traded for fear, remorse, and tragedy.

Marty. 1955. Black and white, 91 minutes.
Directed by Delbert Mann. Players: Ernest Borgnine, Betsy Blair.
Source: United Artists 16

Chayevsky's TV play about a bashful butcher whose mother is trying to get him married.

The Member of the Wedding. 1952. 91 minutes.
Directed by Stanley Kramer. Players: Julie Harris, Ethel Waters, Brandon de Wilde.
Source: Audio Films, Rental Fee $25.00.

A young girl teeters on the thin edge of heartbreak and minor tragedy because of her enormous sense of loneliness. When she learns that her soldier-brother is to be married, she fastens onto the wedding as something that will allow her to break out of her loneliness.

On the Waterfront. Black and white, 108 minutes.
Directed by Elia Kazan. Players: Marlon Brando, Karl Malden, Eva Marie Saint, Lee J. Cobb.
Sources: Audio Films, Rental Fee, $20.00; Contemporary Films.

Realistic story of terror rule of the waterfront by gangs and the attempt of a fearless priest to smash their control.

The Ox-Bow Incident. 1943. Black and white, 90 minutes.
Directed by William A. Wellman. Players: Henry Fonda, Dana Andrews, Mary Beth Hughes, Anthony Quinn, Henry Morgan, June Darwell.
Source: Films Incorporated

Three strangers seem to have committed murder and rustling near a dusty, backwoods town. The townspeople, lifted out of their ennui, are formed into a lynch mob by an assortment of sadists and bullies led by a paranoic ex-confederate officer. Refusing to beat the dead horse of lynching, the director goes deeper in presenting the violence which lies beneath the surface of American life.

A Place in the Sun. 1951. Black and white, 120 minutes.
Directed by George Stevens. Players: Montgomery Clift, Elizabeth Taylor, Shelley Winters, Keefe Brasselle.
Source: Films Incorporated

This film, based on Theodore Dreiser's "An American Tragedy," is a fateful

romance involving three young people -- a confused, ambitious factory worker, the glamorous and wealthy debutante who loves him and whom he wants to marry, and the simple unattractive working girl who threatens to tie him to a drab future. A profound exploration of individual values underlying success, of responsibilities in human relationships, of guilt and punishment.

A Raisin in the Sun. 1961. Black and white, 128 minutes.
Players: Sidney Poitier, Claudia McNeill, Ruby Dee.
Source: Audio Films, Rental Fee $25.00.

Story of a Chicago South Side family. An unexpected insurance bequest provides the hope of realizing long-nurtured dreams and escape from grinding frustration.

The Red Badge of Courage. 1951. Black and white, 69 minutes.
Directed by John Huston. Players: Audie Murphy, Bill Mauldin, John Dierkes, Royal Dano, Andy Devine.
Source: Films Incorporated

The isolation of a boy in war; his fearful question "Will I run from battle?"; his shame at his cowardice; his obsessive need to prove himself worthy of his wound so that he might wear it as a badge of courage rather than an emblem of self-contempt.

Shane. 1953. Color, 117 munutes.
Directed by George Stevens. Players: Alan Ladd, Jean Arthur, Van Heflin, Brandon de Wilde, Jack Palance.
Source: Films Incorporated

A reticent drifter and retired gunfighter takes up the cause of a homesteader family terrorized by an aging cattleman and his hired gun.

This Is Marshall McLuhan: The Medium is the Message. Color, 55 minutes.
Source: Audio-Visual Center, Rental Fee $14.00.

Twelve Angry Men. 1957. Black and white, 95 minutes.
Directed by Sidney Lumet. Players: Henry Fonda, Lee J. Cobb, Ed Begley, E. G. Marshall, Jack Warden, Martin Balsam.
Source: United Artists 16

One man holds up a jury deciding a murder case involving a slum neighborhood boy.

When Comedy Was King. 1960. Black and white, 81 minutes.
Produced by Robert Youngston. Players: Charlie Chaplain, Stan Laurel, Oliver Hardy, Buster Keaton, Harry Langdon, Ben Turpin, Fatty Arbuckle, Wallace Beery, Mabel Normand, Gloria Swanson, Charlie Chase, Billy Bevan, Chester Conklin, Bobby Vernon, The Keystone Kops, Andy Clyde, Snub Pillard.
Sources: Films Incorporated; Contemporary Films, Rental Fee $20.00.

Compilation ranging from early Sennett efforts of 1914 to sophisticated Roach comedies of 1928. Includes nearly all of the great silent clowns.

Northwest Passage. 1940. Color; black and white: 126 minutes.
Directed by King Vidor. Players: Spencer Tracy, Robert Young, Walter Brennan, Laraine Day.
Source: Films Incorporated.

In 1759 Roger's Rangers launch their boats on Lake Champlain to begin a great battle in the French and Indian War. Despite terrible privations these fighters lead a punitive attack against an Indian settlement.

FILM RENTAL SOURCES

Audio-Visual Center
Kent State University
Kent, Ohio 44240

Audio Film Center
10 Fiske Place
Mount Vernon, New York 10550

Columbia Cinemathèque
711 Fifth Avenue
New York, New York 10022

Contemporary Films, Inc.
267 West 25th Street
New York, New York 10001

Continental 16 Inc.
Walter Reade Sterling, Inc.
241 East 34th Street
New York, New York

Creative Film Society
14558 Valerio Street
Van Nuys, California 91405

Films Incorporated (a subsidiary of Encyclopedia Britannica Educational Corporation, 425 N. Michigan Avenue, Chicago, Illinois 60611)
38 West 32nd Street
New York, New York 10001

Twelvetrees, Inc.
125 S. Atherton Street
State College, Pennsylvania 16801

United Artists 16 mm Film Library
United Artists Corporation
729 7th Avenue
New York, New York 10019

United World Films
221 Park Avenue South
New York, New York 10003

FILM STUDY GUIDE

"AN OCCURRENCE AT OWL CREEK BRIDGE"

INTRODUCTION

"Occurrence at Owl Creek Bridge," a film by Robert Enrico, was produced in France in 1962 and is based upon a short story of the same name by Ambrose Bierce. The film is available from the Baltimore County Public Schools Central Film Library (Film Number 993.80).

Introductory Note to the Teacher

The availability of the film "Occurrence at Owl Creek Bridge" makes possible a variety of valuable learning experiences:

A. The viewing of a significant film which is a work of art in itself and not an audio-visual device about art.

B. The informal study of the techniques of film-making.

C. The comparison of a film and the short story from which it was adapted.

ACTIVITIES

Long-Range Activities

A. Have a student do some research and prepare a report on the life of Ambrose Bierce. The mystery which still surrounds him should prove intriguing for any class.

B. Ask another student to produce a filmograph for Robert Enrico. A short survey of his life and works will provide some background for understanding his point of view.

Initiatory Activities

It is best that students do not read Ambrose Bierce's short story before viewing the film. Show the film with as little introduction as possible. Try not to build up the expectations of the class by quoting a list of awards garnered by the film. Perhaps mention only that the story takes place during the Civil War.

The film is short enough to allow at least two viewings. Therefore, make the first one an experience in which the student can allow the film to transport him into the Owl Creek situation. Avoid insisting that the class look for any specific messages or techniques. Let the second (or third) showing be the occasion for more intensive directed study.

Developmental Activities

A. Content (The Message)

The first discussion of the film should center around what the film was about. Both the Bierce story and the Enrico film adaptation may be interpreted as deliberate ambiguity or as blatant propaganda. In fact, it might be worthwhile to have the class list a few of the rhetorical questions which the film raises:

1. What had the man done to deserve hanging? Is he a good man, a bad man, any man? Why do we never learn his name?

2. Is the film an argument against capital punhishment? an argument for the "unappreciated" joy of life? Does "life" always take precedence over "law and order?"

3. Do the wounded hand and feet, as well as the cross-like pose on the sand, suggest that the man is a symbolic Christ figure?

4. Is the man's laughter joyous or bitter?

5. Does the "ambiguous" film stand on the side of life or death? Is it a fatalistic affirmation that every person lives under a death sentence? Does it mock or revere the "romantic" beauties of nature and human relationships?

6. Why don't "they" leave him alone once he escapes? Why the necessity for the "overkill" methods used? What does he represent that must be exterminated? Do "they" represent his (guilty) conscience?

7. Why aren't we shown the man's crime? What did he do wrong? Has the man no sense of guilt? Is everything "fair in love and war?"

8. Why is nature portrayed as sublimely indifferent to the plight of man?

9. Are there any heroes or villains in the film? Is the man an "anti-hero?"

10. Why did Frenchmen, and not Americans, make the film? Is there anything peculiar to the French experience which explains their affinity for the story's subject?

11. As the film progresses, do you begin to question men's (or man's) right to persecute and/or prosecute another man (or men) for any reason? Is the moral "Live and Let Live?" Is that a valid moral position? Is it similar to the amorality of some young people?

12. Must he be hanged at the end? Would the message have been clear otherwise? Why do we have to be crushed by the clear knowledge that his escape was really too good to be true? Are all fantasies self-defeating? How radically different a message would the film have if the man actually escaped?

13. Is this an anti-war film?

B. Form (Film Technique)

The obvious lack of dialog in the film points out how much this production utilizes the visual medium to project its content.

As the students discuss the way the film was made, use the following examples to help them grasp the basic concepts below.

1. The time dimension is not a literal one but a psychological one. The great bulk of the film occurs in an instant within the imagination of the dying man. Note how the moment is prolonged:
(1) slow motion of picture and sound, e.g. the soldier's shooting from the bridge; (2) repetition of sequences, e.g., the confrontation of the man and his wife; (3) close-ups of faces, e.g., the eyes of the man and the sharp-shooter aiming at him; (4) magnification of certain nature and man-made sounds, e.g., the owl at the outset, the boots on the bridge, the whistling shells, the water both below and above the surface, and the drums. The concern with time is emphasized through the incident involving the "slow" watch and the flashback to the man's home.
2. The film possesses a rhythm of alternating danger and safety. From the hanging bridge the man falls to the security of the water's depths; he rises to face the sharpshooters but escapes on the tranquil river; he is catapulted through the river's rushing cataracts only to be deposited on a peaceful beach; the idyll is interrupted by a whistling shell, which precipitates a long run culminating in rest against a tree and the discovery of the long tree-shaed lane; he runs and falls on the lane until he reaches his home goal; his repetitious and prolonged approach to his wife culminates in a moment of blissful contact which is abruptly halted by the hangman's rope.

Note how the director changes the mood and pace of the film by use of (1) sound, e.g. the contrast of menacing drums and the lilting ballad or of rifleshots with natural sounds; (2) a moving camera, e.g., following the man so that we see his destination or preceding him so that we experience the suspense of not knowing what he sees ahead; (3) a subjective camera which seems to enter the man's brain and see things precisely as he does; (4) a stationary camera and longer shots, e.g., the motionless tableaux just prior to the hanging when the only interruption is a slow-moving mist, and the patient spider on its web; and (5) repetition of visual and symbolic motifs, e.g., (1) circles (the circling camera at the end, the man's obvious running in circles in one woods scene, the theme song's words: "A livin'man/ In all the world he turns around, moves around..."); (2) hands (the man's wounded hand, his tied hands, the young commander's hands on his sword); (3) scenes photographed with strong lighting from behind the scene (the bridge seen in silhouette, the spider's web, the trees, and the scenes shot into the sun itself).

Hopefully, the students will see how the director deliberately and skillfully plays with our perceptions of time and space. They will note how he shows us some certain things from only a specific point of view. He also lets us hear only a few carefully selected and amplified sounds. In other words, we viewers witness a highly-structured presentation with rules vastly different from those for written or tactile art.

You might initiate this discussion of "form" by asking:

1. How long a span or reel time does the film tell the story of?

2. What things happen in a most unrealistic manner?

A second viewing of the film might concentrate solely on these considerations of motion picture techniques:

1. distortion of normal time by slow motion and by repetition of events

2. amplification of certain features of the sound environment, or the creation of an entirely artificial one, e.g., the drums, the "theme song."

3. alteration of the viewer's point of view by use of subjective, semi-objective, and objective camera positions.

During the second viewing, do not hesitate to stop and/or reverse the projector to emphasize points or to answer questions. Above-average classes who are still interested may profit from a third viewing. Certainly not all films should be handled in this manner, but the quality, the length, accessibility, and relative simplicity of this film make it ideal for intensive study with appropriate classes. Above-average students who closely study this film will begin to notice its specific strengths and weaknesses. Perhaps they could comment on these in a critical essay on the form of this film. Or they might make suggestions for specific changes in the film to improve it.

C. After the second (or third) viewing, a few questions still might remain:

1. Is the film inextricably linked to any certain period in history? Is it about the history of man or the psychology of man?

2. Would color, Cinemascope, or Cinerama have improved this film? Why or why not?

3. Why are the credits at the end of the film and not the beginning where they traditionally appear?

4. Why does the film begin and end in almost the same way? Why at the end during the credits does the camera seem to revolve in a complete circle and return to the bridge as if it were the center of everything?

5. Does the lack of dialog add to or detract from the film?

Synthesizing Activities

1. Have the students create film scripts for perhaps 2 or 3 minutes of their own screen adaptation of their favorite short story. They might use an over-simplified format such as this:

Shot Number	Length of Time	Characters and Action	Sound	Special Notes (Camera angle, panning, dollying, special lighting, etc.

Select the best scripts and have their creators explain in class what their film sequence would be like and why they saw it that way.

2. Above-average students could read the actual Bierce short story. Then they could compare the advantages of each form, the short story and the film, in communicating the writer's message. They might go on to make some critical observations about which art form does a better job with the material. Of course, in both of these endeavors they will use extensive reference to specific occasions in the story and in the film.

3. Students who have read a novel and then seen the film adaptation can be called upon to think about the varying impacts of the two forms. They could explain specifically why one was clearly superior to the other. These compositions might also indicate what things novels do better than films and vice versa.

4. If students in the class are in the process of producing films as a year-long project, have them bring in some of their unedited film and explain how they intend to fit each segment into the final edited version.

5. The class could do a technical analysis of a few minutes of a current television drama. The class could be directed to analyze the same timed segment of a popular series, although that would not be essential. Their results of their study might indicate that television series presentations are really rather simple and unimaginative. The students could propose some reason for this lack of quality.

6. Have the class hear the short reports on the lives of Ambrose Bierce and Robert Enrico.

Special Note to Teachers

"Occurrence at Owl Creek Bridge" is only one of a trilogy of brilliant film adaptions of Ambrose Bierce short stories. French director Robert Enrico plans to combine them for release as a feature-length film entitled "In the Midst of Life."

Completed in 1961, "Chicamauga" is available for rental from Contemporary Films for $22.50. This story takes a battle incident as its subject, allowing a young boy enchanted by the glory of war to encounter a band of retreating soldiers. The ironies build as the boy's fantasies clash with the harsh realities of the soldiers' fear and suffering.

"The Mockingbird" is a 39-minute film available from Brandon Films for a rental fee of $25.00. It tells the story of a private in the Union Ar my who sees an indistinct figure and fires at it while he is standing night guard. The next day, troubled by his experience, he goes in search of his victim and finds the body of his town brother, in Conferate uniform. The shock causes the soldier to desert.

EVALUATION

A. Several of the semi-rhetorical questions in Developmental Activity A could be answered in writing.

B. You could show one of the other two films in the trilogy. Then average classes

would write about its content in comparison and contrast with Owl Creek's. Above-average classes could present an analysis comparing and contrasting film techniques in the two films. They might reach some conclusions about what are the cinematic trademarks, or style, of Robert Enrico.

C. Have students read Ambrose Bierce's "Horseman in the Sky" and adapt a portion of it for the screen.

FILM STUDY GUIDE

THE GRAPES OF WRATH

INTRODUCTION

The Grapes of Wrath is an ideal film to illustrate the effect of the economic conditions of the Depression on the ordinary American of that era: the unskilled, uneducated worker who felt himself rooted to the land for both economic and social structure and who now had to readjust not only his way of making a living but his entire way of life. To make this readjustment even more difficult, he received no aid or direction from public or private sources so that, uprooted from the past, he felt himself lost in the present.

The film, produced in 1940, one year after the publication of the novel, presents a realistic visual picture of the plight of these people. Whereas the novel is long, with one third of its chapters digressing from the plot to present editorial comment in the form of symbolic interpretations, descriptive passages, and socio-economic-political philosophies, the film, through its visual imagery, is able to portray the same themes in just four reels. Consequently, while the novel appeals to above-average students only, the film may be used for all ability levels.

ACTIVITIES

A. Questions for Interpretation

1. Initiatory Questions

No introductory questions are necessary if the students have become acquainted with other selections in this section of the unit. The teacher may wish to have the class recall some of the problems in the novel Of Mice and Men. Perhaps, the best introduction, whether or not students have read these two selections, is to review or replay one of Guthrie's Dust Bowl songs used at the beginning of this section.

2. Questions for Literal Interpretation

a. Where are the Joads living at the beginning of the movie? Why do they leave? Why do they select California as their destination?

b. List the members of the Joad family. Include all the people who set out as a unit for California. How do they react to the idea of leaving? What happens to each of them?

c. What problems does the family encounter en route to California?

d. How had the family "visualized" California before they arrived? How does this new land fulfill or not fulfill their expectations? What new problems do they encounter?

3. Questions for Thematic Interpretation

a. Under what agrarian economic system had the Joads been farming the land in Oklahoma? Why do the Joads feel that the land rightfully

belongs to them? Who is the "they" in the explanation: "They told him to get off" (the land); in other words, what are the economic forces controlling the lives of these sharecroppers? Did this situation occur only in Oklahoma? What other areas of the country were similarly affected during the Depression? Do any similar conditions exist today? How does Steinbeck feel about these conditions and their causes? How does Tom's comment, "The government is more interested in a dead man than a live one," as he buries Grandpa, reinforce Steinbeck's theme?

b. Consider especially the attitudes of Muley and Grandpa as they learn that they must leave the land they love. What inferences is Steinbeck making about the strong attachment to the land and the way of life it represents? Contrast this love for the land with today's urban citizen's feelings for his external world.

c. Contrast the living and working conditions at the independent King Ranch and the government-operated Woodpatch Camp. How do the Joads react to the two different atmospheres? How do the camps react to "trouble": the labor problem (organization of workers and attempted strike) at the King Ranch and the riot and raid at the Woodpatch Camp. What socio-economic-political ideas is Steinbeck suggesting? Have any of these ideas been incorporated in today's society?

d. Consider the treatment of the Joads by people other than camp officials throughout the film: the people taking over their land, the service station attendants, the policemen, the men in charge of hiring the workers, etc. Discuss the comment by one of these people that "Oakies ain't got no sense and no feeling--ain't human. Human beings couldn't stand being so miserable." What comment does Steinbeck seem to be making about human dignity?

e. What is most important to Ma Joad? What happens to her dream of family unity? Why is she especially concerned about Connie's defection, more so, for instance, than about Grandpa's death? Discuss the despair and the bewilderment in her complaint: "There's a whole lot I don't understand....We was always one thing--we was the family--kinda whole and clean. But now we ain't clean no more....Ruthie and Winfield will be like animals--they got nothin' to trust." Who now holds the position of head of the household, the place traditionally belonging to the oldest male or the father of the family? What does Pa mean when he says, "I ain't no good no more--seems like I spend all my time thinking how it used to be." Discuss the roles of man and woman in a family. Consider Ma's explanation of family life: "A man lives by jerks...to a woman, it's like a stream." What does Steinbeck infer as to the causes of the disintegration of the family unit? Discuss family life today, especially in the urban social structure. Are there any parallels to family life today in this film?

f. What role does Casey play? Why has he given up preaching ("lost the call") at the beginning of the film? Discuss his explanation: "Got nothin' to preach about no more....Maybe there ain't no sin and ain't no virtue--there's just what people does." Although he no longer "preaches," how do Casey's actions express his religious beliefs? What comment is Steinbeck making about religious hypocrisy?

g. Which character does Casey influence most? Contrast Tom's position

at the end and at the beginning of the film: does this change seem paradoxical? Discuss some of Tom's statements: "I been thinkin' about Casey...and about the people livin' like pigs and good rich land not bein' used....I want to get all the people together to cry out against this....As long as I'm an outlaw anyways, maybe I can do something." What criticism of the law does Steinbeck make implicit in this last statement? Tom also states, "A fellow ain' got a soul of his own--just one big soul that belongs to everybody. So-o-o-I'll be all around everywhere." How do you think Steinbeck would define religion?

4. Questions for Structural Interpretation

   a. How are the general settings realistic in depicting the vast suffering of the Depression days? How does the film occasionally make the viewer aware of the precise locations without having the place mentioned in the dialogue?

   b. How is the language realistic? What evidences of dialect are there? Even though these homeless, jobless laborers come to California from different states, do they have difficulty communicating with one another? What does this suggest as an underlying factor influencing dialect?

   c. Why is "The Red River Valley" a good theme song for this film? When is it used effectively as background motif without words? What does Tom's singing the song at the dance contribute to the musical motif?

   d. Recall impressive visual shots, scenes that relied almost solely on the impact of the picture itself with no dialogue (although the theme song might have been played in the background). How do these scenes suggest such themes as the insignificance of man in contrast to the tremendous power of nature (the size of one small man against an immense horizon), the combination of despair and yet necessary acknowledgement of the destruction of the old way of life (Ma's discarding her souvenirs), the stoic acceptance of hunger (the faces of the children at the camp), the fortitude of the people (the endless line of trucks at the end of the film)? Consider also the effective use of close-up shots to convey Steinbeck's themes.

5. Culminating Questions

   a. At the end of the film Pa says, "We sure taken a beatin'," and Ma's reply is "That's what makes us tough....We're the people that live... we'll go on forever." Although Steinbeck portrays the cruel and seemingly hopeless conditions of the Depression, in what ways is he optimistic about the future? Contrast life during the Depression with life today. In what ways are today's people protected against similar situations? In what ways are they vulnerable to similar conditions? In what ways are they vulnerable to similar conditions? Was Steinbeck right in being optimistic?

   b. Discuss the different problems confronting the writer and the film maker and, therefore, the different ways in which they convey the same message. For above-average students, the teacher may assign this novel to be read by the class or by a select group of students, preferably the latter if the students are doing an in-depth study of

Steinbeck. Groups in the form of round table discussions may discuss these different techniques. Sample topics for group discussion may include different problems and techniques in narrative structure (i.e., the inter-chapters that interrupt the plot of the novel), number and development of characters, language, point of view, and use of symbolism or metaphor (i.e., the turtle in the novel versus the small man dwarfed against the backdrop of his huge, enveloping environment in the film).

B. Composition Activities

1. Literature Centered

a. Although both Uncle Tom's Cabin and The Grapes of Wrath are novels protesting the working conditions and the inhumane treatment of particular groups of workers, Harriet Beecher Stowe portrayed her characters in a romantic style as all good or all bad whereas John Steinbeck depicted characters more realistically. Have the students select one main character from "The Grapes of Wrath," such as Tom Joad, and with specific examples from the film prove that he was portrayed as a human being, one possessing both good and bad qualities, doing both right and wrong. Later the teacher may select several paragraphs to ditto for the class to read. The author of each composition should be prepared to defend his ideas and examples against any class questioning.

b. The Joads' trip from Oklahoma to California required several days of travel, with each day providing new experiences and problems for every member of the family. Have each student pretend that he is any member of the family unit and write a short diary to include the experiences most memorable to that particular character. The diary is to be short and should be written as a personal, private account. Later the teacher may divide the class into groups according to the character chosen. The students should read all the diaries for the character from whose point of view they had written in order to select the one diary, or sections of different ones, that best portray the feelings of that character. (This is an adaption of the role playing technique.)

c. Have students prepare an oral debate on the resolution that Tom Joad was right in leaving his family. If the teacher is unfamiliar with correct debate procedure, he may wish to consult the Speech II teacher or debate coach in his school. This activity provides an opportunity for students to learn correct debate procedure. After an initiatory lesson on debate techniques, students could be divided into two teams, affirmative and negative, and could work in groups to prepare their information. Then, on the day of the debate the teacher (or students) could select the actual debaters. The entire class, or just those working on the same topic, could serve as judges, rating the speakers on forms similar to those used for actual debates.

2. Literature Derived

a. According to critic Warren French, "In nearly all of his novels, especially in The Grapes of Wrath, Steinbeck stresses the evolutionary idea that man must adapt to changing conditions." Have the class consider the changing conditions that confront various people living in

today's world; such people might include different age groups, different economic groups, different geographical groups, etc. Have each student develop the ideas from the point of view of one person representing one group in either an expository paragraph or a creative writing assignment, such as a free verse poem, a short story, a humorous essay, or a dialogue between two people of different groups (i.e., a teen-ager and an adult). If the teacher selects the creative writing assignment, he should also select the specific type of creative writing and teach skills necessary for the students to understand the structure of this type.

b. In "The Grapes of Wrath," Steinbeck attacks the irresponsibility of big business. In a library period have students do research from current magazines and newspapers to determine whether or not big business is assuming more responsibility toward improving working and living conditions and, in general, more concern not only toward its workers but toward those who currently lack the skills to become potential workers. Students could report their findings in the form of a debate, a round table discussion, or a paragraph of opinion.

c. In the film Ma Joad directly and other Joads indirectly give their definitions of a family. In a paragraph of definition have each student present his personal idea of the meaning of family. (If the teacher prefers this to be a literature-centered activity, the students may be asked to define family from the differing points of view of the Joads.)

C. Language Activities

1. The teacher may wish to incorporate a brief study of the progression of dialect, either from the point of view of varying patterns of Westward migration or that of the changing vocabulary associated with an agrarian society and now, perhaps, little used. Activities may be adapted from selections in the Dialects Resource Bulletin.

2. The teacher may wish to assign work related to the changing status of words. For instance, the word "ain't" was used by many characters throughout the film. This word, once used by such an educated man as Ralph Waldo Emerson in his private writings, is today considered incorrect. Perhaps, the teacher may wish to have the students trace the history of such words as "ain't" or trace the history of recent slang words or expressions that, instead of decreasing in acceptance, have become more popular.

D. Media Activities

The problems of the sharecropper who was uprooted from his land and the migrant worker who never had any land are still part of today's society, for these people remain poor and uneducated and often unemployed, whether they have attempted to find jobs in a similar economic system or have fled the land to lose themselves in the city slums. Today the problems of these people are often treated in forms other than fiction, such as TV documentaries, newspaper and magazine articles, and protest songs. Have students search for evidences of different treatment of the same problem. Discuss the effectiveness of the different forms, especially the different audience at which each form is aimed. The teacher may wish to select students to read Truman Moor's book The Slaves We Rent or the condensed

magazine version "Slaves for Rent--The Shame of American Farming" and, then, have them report on the parallels between Depression conditions of the 1930's as seen in "The Grapes of Wrath" and conditions existing today in the midst of our affluent society.

E. Community Activities

1. The teacher may have the class consider making a film illustrating the socio-economic-political conditions of our environment today. If the actual making of a film is too difficult an assignment, after deciding whether this is to be a documentary or a story and after discussing categories for filming, students may be assigned to select actual sites or types of people to be filmed, consider the technical problems of filming, and prepare an outline for a script.

2. Students may be interested in learning what their own state is doing toward improving the lot of the migrant workers who come to the farm areas of the state to help harvest crops. Newspaper articles and radio and TV broadcasts may provide some answers. However, students may wish to draft letters, either as a group or as individuals and then select the best one, to question state officials concerned with this area.